How and Why Canada Pirates Plays

MARCH 11, 1914 PRICE TEN CENTS

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IN "GRUMPY"

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White, N. Y.

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THE NEW YORK
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LOUIS SHERWIN SHARPENS HIS CRITICAL AXE

WITH a hollow, scraping noise, like the sound of a lop-sided force of water in the kitchen sink, the old grindstone wheezes around. A figure, immaculately dressed and holding a modish walking-stick under one arm, bends intently over it, holding a polished blazer of trails to a contact that reduces it to a razor edge. He wets the stone now and then with a moistened finger, and with practised eye directs the stream of sparks into a yawning linotype machine that stands near. In response to my salutation, his firm foot brings the stone to an abrupt stop, and he straightens to a position of critical dignity. It is Louis Sherwin, dramatic critic of the New York *Globe*. We look earnestly into each other's eyes, and by his nonchalant toying with the axe helve I know he trusts me. And his tone is gentle and friendly, though his confidence is acid to deserving sensibilities.

"All criticism is perfectly useless," is his first cheerful observation. "It creates nothing and corrects nothing. Yet it appears to be a human necessity, for people can't stop discussing, appreciating or picking flaws in each other. So perhaps I should call it more accurately the indulgence of a human failing. Its only real excuse is when it is a revelation of a real personality, such as Shaw's, anarchic and genuinely individual, or when it serves to stimulate interest in the art it deals with.

"In defining the qualifications of a critic you have got to distinguish between the ideal and the practical. Essentially, a newspaper critic is just a theatrical reporter. He has nothing to do with the expense incurred by actor, producer or manager to achieve the results presented. He is there to inform people about the play. The piece is considered primarily for itself, quite apart from the details of its history or the peculiar circumstances in which it is offered.

"The first thing a dramatic critic has to do is to run a fool-proof department. If he expects a successful administration as head of it, he has to guard himself against the interferences and impositions of outsiders. No matter which way he turns, there is always some one waiting to insinuate into his good graces and bias his opinion.

"First night opinion is trash. And when it is reported, who reads it? Does it mean anything next morning to the man at breakfast or going down in the subway? The first night audience is representative of nothing but itself. It doesn't stand for the public. It is just a collection of mediocrities for the most part, sophisticated, blasé. After a view of that aggregation of wine agents, rounders, friends and what not, one could find sweetness and inspiration in the photographs at Police Headquarters. I hate the very sight of it. No matter how rotten the play, there is always great applause from the claque. And you can feel the hollowness of it with every smiting of the palms. It is forced, as the whole atmosphere is forced, so how can there be anything in a report of just how the play was received?

"The hardest thing to stop thinking of is the opinion of Broadway, and the opinion of Broadway is the most worthless thing on earth.

"Dramatic criticism is subject to a reporter's limitations, not general, but arbitrary. He may be married, and he may have children, circumstances that compel him to make his a breadwinning job, and not a medium to an artistic end. In plain English, he's got to please his boss.

"Editors control policies of papers and consequently influence criticism. They are born imitators. In New York City they sometimes even accept the opinion of the circulation manager. He is ordinarily a hold-over from the time when all those of his tribe were thugs. He knows nothing. He doesn't even do his own job particularly well. Through force of his position, which gains its importance because it is the tangible regulator of the source of the paper's income, he is consulted about all editorial jobs. And the dramatic writer seems to be his particular goat.

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LOUIS SHERWIN.

He is always talking about what the public wants, using the 'average reader' as his basis. Yet nobody has ever found the average reader—to my knowledge, at least. It is the hide-bound ignorance of such men that qualifies dramatic criticism in accordance with demands of advertisers. Just imagine listening to a man whose only qualification for his job is the fact that some fifteen years ago he was handy with a blackjack. People would stand more honesty expressed, and pay for it, but the circulation manager says no. Under those conditions dramatic criticism that is meritorious as criticism is difficult to put over. Circumstances are not conducive to good writing in the first place. They also make it difficult to distinguish men who occupy positions merely through friendships from the practical reviewers."

"What are the qualifications for a critic?" I inquire.

Mr. Sherwin's answer is brief and to the point. "The less he knows the better. Mind, I mean the newspaper reviewer, not the ideal critic. If he evidences a first-hand knowledge of established conceits of criticism, so soon will he be stigmatized as a highbrow. That infernal word has been horribly abused. When first invented by Bill Irwin to indicate the professional cultured person who is so loathsome, it was all right; but now it is applied to anybody with two penn'orth of brains. This is the one country in the world where people are proud of illiteracy. One has every sympathy with the man who doesn't pose as knowing more than he actually does, but it's hard to tolerate the complacent fathead who knows nothing and glories in it. So to be a highbrow in the ordinary sense is to bear a term of reproach.

"Nothing is more futile in dramatic criticism than the efforts of some men—old fluffs, most of them—to ferret out rules and regulation of play structure. They are usually rules and regulations for the preservation of rubbish. They stifle off ideas. Recall Galsworthy's The Pigeon, a profoundly moving play that quickened and stimulated the emotions and the intelligence. And yet it was cavilled at because it didn't conform to certain arbitrary standards. That criticism was rot. Which is not to say that others are lacking in appreciation of fundamental dramatic requirements. The thing is that they are scared of posing—so scared that they lean over backwards to get away from any appearance of it. You remember that Julian Street, writing on critics, says that a reviewer considering the play of a friend is so anxious to avoid seeming prejudiced, he leans over backward and soundly condemns it.

"There is a legitimate kick that the newcomer in the theater is knocked by some critics before he has a chance at utterance. They make him lose heart at the first round of the ladder. The attitude should be that 'Here is a new man who has something to say and has chosen the theater to say it in.' To be sure, having chosen the theater, he should employ it properly."

"Which is to say," I inquire, "that provision should be made for the fact that people go to the theater less to get a particular message than to see what is dramatic?"

"Well—perhaps. You see it is difficult to say very specifically just what is dramatic. You can't tell me that anything that holds an audience for two hours is not dramatic. Given something to say, a man will find the form. So by that view, something to say is the first consideration.

"Shaw is the greatest living writer of dramatic criticism. His work is sparkling and also profound. It is erudite, but not scholastic. He knows all the arts. They are most delightfully part of his writings, and not plumped in, in the usual manner, for effect. And, above all, he conveys a synthetic philosophy. I should call Shaw the critic's model. What he has the critic should have, although on a daily paper he would find many of those qualifications drawbacks.

"Distinction as a critic lies in the ability to make work stand out as individual. I shan't use the word personality, because it has been so much abused and is so generally misunderstood. Individuality is what lifts a man from being a mere hack. It need not be in style. It may be in viewpoint."

And Mr. Sherwin turns again to his grindstone as I continue my quizzical way alone, trying to shake out of my mind that line from Hamlet, "The time is out of joint. O cursed spite that ever I was born to set it right!"

ARTHUR EDWIN KROWS.

HOW AND WHY CANADA PIRATES PLAYS

By LESTER M. TREFFRY

WHEN William A. Brady recently flashed a telegram over the wires to a Western Canadian stock company manager denouncing him for presenting Bought and Paid For with a stock company at popular prices while the Broadhurst play was still a big drawing card on the road at the $2 scale, Brady doubtless reflected the sentiments of every New York play producer of any consequence.

Brady was evidently incensed when he learned that a stock company would dare attempt to produce a play without paying royalties to the person or persons originally responsible for the offering. On the other hand, the Western Canadian manager laughed, threw the telegram in the waste basket and bit the end off another big black cigar while he basked in the assurance that the Canadian laws permitted him to produce any play and every play of United States origin without paying a weekly royalty ranging from $25 to $1,000. He could pirate plays at the rate of seven or ten per week if he chose, so long as Canada refused to consider a copyright law that protected the United States playwright or any playwright at all, for that matter.

Piracy of plays has become a fine art in Canada. The masterpieces of a Broadhurst, a Klein, or an Augustus Thomas are afforded no more protection than the maiden efforts of a writer who peddles his brain child from manager's office to manager's office year after year and becomes famous in a single night. Like all successful things, large and small, piracy of plays in the Dominion has developed by easy stages until it is now possible for a manager in Canada with proper connections in the United States to obtain the greatest Broadway success, including everything from the manuscript and individual parts, to the lithographing, for a price considerably less than the cost to the original producer, and all of this within one month after the play is launched on Broadway. Nothing is too stupendous for the Western Canadian stock company manager, and if piracy is mentioned he offers a defense that is interesting, although some there may be who will say, none too convincing.

His contention is that Western Canada has seen only a few good plays presented by New York companies at top prices. By "New York companies" the Canadian stock manager means the Number 2, 3, 4, 5, etc., organizations sent out by the fortunate producer of a popular play. Take the case of Bought and Paid For; Western Canada saw the Number 4 company at $2 per orchestra seat. A few weeks later a stock company playing in the West at a much lower scale produced the same drama in a more finished manner than the New York company had done—and not a nickel royalty was paid for a success that is still playing at first-class prices!

Then there is the play broker evil that managers in the Dominion are evading as much as possible. If a play broker sends his list of plays which have been released for stock use, the broker is likely to have the list returned to him with the compliments of the manager by return mail. In many cases the manuscripts for the plays mentioned in the list are already on the manager's desk, being prepared for presentation.

As one Canadian manager said recently: "It is not necessary for us to change the names of our offerings. We can stage Get-Rich-Quick Wallingford as readily as any play of current popular interest, without paying a nickel for the use of it. We will have everything necessary for a successful production, from the play parts to the complete set of lithographs in any quantity, all laid down at our door for little more than the express charges.

"Most of us are not in the play-pirating business for the sake of piracy, but for two other reasons. First: When a play scores a success in New York, the Western Canadian public wants to see it within two years at least. The New York managers probably will condescend to give us a success with the New York stamp in four years, or probably not at all. Second: It is galling to the most amateurish theatrical manager to pay a play broker say $100 for the use of a play, and have that broker put all of the money in his own pocket without permitting the author to see a red cent of it. I know of several authors who trust implicitly in the honesty of brokers, and wonder why they never receive any stock company royalties after seeing the names of their plays mentioned in the dramatic papers as being produced by such and such a Canadian stock company. No, we don't have to revise the script, or change the name of the play, to evade the copyright law. We play Get-Rich-Quick Wallingford under the title it had in New York. We are in Canada, and Canada protects us to that extent, although it may be hard on authors."

Another Canadian manager says: "There is not a stock manager in Western Canada, I dare say, who would not pay a reasonable royalty based on the capacity of his theater and the population of his city to the authors of plays of current popularity, providing the managers could deal with the authors direct. This may sound 'fishy,' but any person who has had dealings with some of the Eastern producers and play brokers on as large a scale as I have, can easily testify to the truth of my assertion.

"As an example of what unlimited 'nerve' some of these play brokers possess, I will cite an experience I had a short time ago. I had been threatened by a firm of well-known New York play brokers with a large circulation and several scores of clients, with a suit unless I paid a royalty. I had sent a play on the road to tour through the Western States and the prairie provinces of Canada. I had leased the drama from the author direct for a stipulated sum. The play brokers, hearing of my intentions, which had been widely advertised, wrote to me and threatened legal action unless I agreed to pay them a weekly royalty on the play I had sent on the road, the royalty to be based on a percentage basis for an indefinite period.

"In the same letter they enclosed a list of plays which they said had only recently been released for stock use, and among the plays mentioned was that dear, sobby, decrepit old chromo, East Lynne, the script of which, without parts, they kindly agreed to let me have at a weekly royalty of $75. Is it any wonder that Western Canada stock managers are sick and tired of dealing with play brokers? Is it any wonder that they defy New York managers and play brokers, when one of the latter has the audacity to offer for weekly hire a play that is being used the length and breadth of America gratis, and upon which the copyright expired when Nero first bossed Rome?

"Mind you, we do not want to deprive authors of what is justly theirs. Many of them are deserving, and we are willing to encourage budding playwrights as quickly as any other managers, but we are in the show business to make money, and we are going to make it while the stock game is good. If the legislation suggested recently by W. A. Brady and a few other managers to stop play piracy in Canada bears fruit, the stock game without royalties in this country may be short-lived, but Brady and associates will have a hard fight on their hands to get the law through.

"The time is coming when New York managers will send Number 1 or Number 2 companies to this country. If the Number 2 companies, they will send them immediately after the success of the Number 1 organization is established on Broadway. Otherwise the stock companies all over Canada will 'beat them to it.'

"Western Canada cares not whether companies are British or American. The idea generated by some American advance men and managers returning to the New York Great White Way from Western Canada that none but British companies will be tolerated in the King's Dominion, is erroneous. Canadians would prefer English companies and productions, but if American output sent is good it will be patronized.

"As examples of what I mean must be in order, we might take the case of Ready Money, which was seen in Western Canada recently. It was sent out of New York with a fair Number 2 company at $2 prices. It played all of the Pacific Coast time, going northward to Seattle. At Seattle the company was cheapened, only two of the cast that started out of New York being retained. The places of the others were filled by inferior stock actors picked up in Seattle at a time when there were many actors out of work in the Coast city, and they considered themselves lucky to get any kind of an engagement at any kind of a salary. Western Canada saw the 'new' offering, and Ready Money almost 'starved' while playing among the Western Canucks.

"There is where a certain stock company came in. No sooner had the road company left town than a certain Canadian stock manager put Ready Money in rehearsal with a high-priced stock company, and the result was such as to make the members of the $2 organization playing to the so-called 'high brows,' green with envy.

"To further demonstrate the fact that Western Canada plays no favorites and will patronize anything good, the case of Lawrence Brough, an English actor of little ability, may be mentioned. Brough came to Canada expecting that because he is English the populace would stand in line to see him. He concluded that because Lewis Waller, a romantic actor of ability, had won new laurels in the dominions across the seas, English actors must be in demand. Brough accordingly assembled a small company of inferior players and toured Canada. Canada would have none of him, and he went home sadder but wiser."

"Where do the plays all come from?" is a quite natural question of the uninitiated. To the showmen who know the ropes, the query seems foolish. They will simply say: "Why, So and So is hiring near-stenographers to take notes of the dialogue and business from a gallery seat in such and such a New York theater, and the manuscripts are sent to Mr. Canadian Stock Manager for so much per manuscript."

But Mr. Canadian Stock Manager goes one better. He may make a trip to Chicago or New York ostensibly to see the sights and visit relatives, but actually he goes to buy perhaps twelve or fifteen manuscripts for $200 per dozen or fifteen. This must all be late material, current attractions in the metropolitan theatrical centers of the East or West being preferred. He does not stop to ask the agent whether or not the latter has purchased the stock rights from the author or the original producer, or whether the author will ever get a part of the royalties as per contract with the agent. Certainly not, because Mr. Canadian Stock Manager is returning with the manuscripts to Canada, where the manuscripts of playwrights are unprotected.

One small Canadian stock company manager has the rather ingenious method of hiring a director each season, not for his ability as a director or actor, but for the number of pirated manuscripts of the latest New York dramatic successes he can display. A producer, in order to get a position with this manager, must open his manuscript trunk like a shoe salesman opens his sample trunk. This particular manager is one of the worst enemies the New York theatrical producers have. For years he has been doing a remarkable business throughout Canada with a fairly good stock company. Two weeks after The Melting

(*Continued on page 9.*)

White, N. Y.

GEORGE MacFARLANE, MARGARET ROMAINE, AND PAUL KER IN "THE MIDNIGHT GIRL."

MADAME CRITIC

IT was quite an informal gathering at the opening performance of The Last Resort. The title and its synonymn "Melodrama" served to put everyone in a free-from-care humor at the start. It is such a relief to have the author take you into his confidence before the curtain goes up, for then one is privileged to judge the play on its merit, unbiased by the horrible discovery that the playwright has tried to disguise his efforts to thrill by an innocuous description "comedy-drama," or "A Little Leaf from Modern Life," or some such soothing syrup. The majority of the regulars present responded to the announcement by paying the author the compliment of arriving comfortably in their business suits and trottoir costumes.

Whenever I see an audience thus arrayed I invariably conclude that the play has every chance on earth, and if it fails to please it's not the fault of the audience. But whenever I look up the aisles and see an unbroken line of coffin-lid fronts, flanked by décolletés, I need not be told that there's going to be a struggle for supremacy.

George Fawcett gave us a Senator—was it State or United States? But then I feel sure it must have been the former, since I am quite familiar with the various types of the latter, and no such breed was ever seen in that dignified body of Solons. It seems a pity that the Empire State should be so represented. If we are not careful the New York State Senator will go down in history as carefully defined as are the French, Dutch and Jew comedians—types not flattering to the races from which they are supposed to spring. Fawcett's Senator, while admirably played, was certainly the most repulsive human I have ever gazed at outside the daily newspaper cartoons. All he needed was four feet and a twisted tail and then the Chicago stockyards could have had him properly penned.

But, *revenons à nos moutons*. I noticed Mr. and Mrs. J. Montgomery Flagg in the audience. They are quite established now as regulars at first performances. Both appeared extremely bored between acts, and I wondered what brought the artist to so realistic a play. Flagg has a keen eye, and I always fancy that he is looking for types. I wondered, too, if he were going to make an example of the Senator, although I'll wager he would label him Chicago instead of New York. Such is local pride! 'Way down front sat Louis Springer and his wife. Springer frequently writes the criticisms for the *Sun* when Lawrence Reamer chooses to go elsewhere. Springer's friends tell him that he misses his vocation, for he has the face of a comedian. No matter what his inner feelings are, I don't believe the play has been written that could make Springer look anything but entertained. Whether his expression is natural or acquired has furnished many discussions, but I can assure the uncertain ones that he is always as good-natured as he looks. I have his pretty wife's affidavit to this effect, too. Springer has never lost his Western cordiality. I believe if he suddenly acquired millions—which isn't probable, since brain work seldom turns to gold on a newspaper—he wouldn't shut himself in from his friends seven doors from the reception room while the lady secretary did the honors.

Burns Mantle is another who I predict will never dispense with his friendly glance and Western handclasp. It is always a pleasure to chat with him, for his smile is honest. If he ever assumes that skyscraper haughtiness or that mole-hill secretiveness I shall be dreadfully disappointed in him.

It remained for John Corbin to furnish the surprise of the evening. If anyone had told me it happened I would have said no. Impossible! What! the scholarly John C. so far to forget his dignity in public? Never! But he did, when he climbed over the back of his seat, which was in the center of row D or E—far down front, at any rate, where all might see. It occurred during the first intermission. Mr. Corbin evidently wished to smoke, and casting a glance toward the aisle and noting the hats and coats intervening, evidently concluded that he did not possess the moral courage to say politely six times, "I beg your pardon." Escape seemed shut off, but there remained the row back of him from whence all had fled early. Imagine my astonishment when I noted one long leg thrust up and over, followed by the second. Heavens! Suppose he couldn't make the trip! I held my breath. But he did it. His example was immediately followed by another tall man in the same row. Evidently the two were pleased with their experiment, for they did the trick again during the second intermission.

So, gentlemen, you now have a precedent. The next time politeness restrains you from knocking against people's knees, just do a somersault past their necks.

I went to see Peg o' My Heart the other evening. This is the first time I have seen the play since the opening night, and I was curious to analyze it and to try to fathom that problem which has for so many months set the managers' wit agog—to wit: What is the secret of Peg's success? How does she manage to eclipse all other attractions, many of which are admittedly of a superior class? I have heard the managers talk. They have both eyes open for another Peg, "one that will pack 'em to the roof," as I heard one man describe the sort of play he sought.

William Elliott with Kitty MacKay came nearer hitting the bull's-eye with his beginner's luck than all the rest of the seekers after the primitive sort of vehicle, for, after all is said, that is what Peg is—undeniably primitive. So is Kitty MacKay. We are getting back to the Maggie Mitchell sort of plays that wouldn't harm anybody and prove virtue to be its own reward, as demonstrated by noble family and the dollar sign. What more could one's heart desire! Of course, happiness is thrown in for good measure. While I was listening to Peg's monologue of three acts—surely she has more pages than Hamlet—I wondered how Emilie Melville and J. Reeves Smith, both admirable actors, enjoyed feeding Peg. They did not appear bored, but they must have been as they listened to the fat lines falling from her lips and being greeted by spontaneous roars.

Not in years have I attended a play at which laughter was so gladly and lavishly given. It was good to hear. And I laughed with them. The great noise was continuous from floor to roof. I looked up and saw every seat occupied as far as eye could reach. It was a rare treat in these Lenten times of deserted balconies and galleries. The ingredients in the play seem simple enough, but it isn't every mixture that bakes successfully. Take the wit of one Irish girl—the kind that lives chiefly in the imagination—her love for her father and her love for her dog. There you are!

I noted one marked change in the production. I am sure you will agree with me if you have seen the play lately. Michael, Peg's no-breed dog, seems to have acquired quite an aristocratic appearance. Whether Miss Taylor's good care has brought about this result is not known to me, but Michael looks so far superior to the supposedly aristocratic poodle carried by the haughty Ethel, that I should suggest exchanging the two and letting Michael play the blooded dog's role. Of course, I suppose it is better to be a cur and have a name than to be a mere nameless lapdog, so perhaps Michael would prefer to remain Michael.

The same Army officer of whom I wrote last week tells of an incident he witnessed in a theater in Manila some months ago.

A young and ambitious actor was giving a repertoire of Shakespeare, and the audience was no more numerous than it was in New York recently.

Thinking to encourage his efforts, the handful of people present managed to make enough noise to bring him before the curtain. Whereupon the actor launched into a tirade of abuse because of the small attendance. His hearers left the theater with the feeling that it would have been far more pleasant if they had restrained their encouragement.

In the audience that night was Henry W. Savage. After the performance he called on the actor.

"My boy," said Colonel Savage, "I know exactly how you felt to-night. It is discouraging to see one's talent spent on empty seats, but you should have had some thought for the few people who believed in you and proved it by their applause. Reproaches to such people will never bring the others into the theater. You are young and talented, but remember always, that whatever success you may have will depend upon your audiences. Don't drive them away."

MADAME CRITIC.

Charlotte Fairchild, Boston.

ETHEL BARRYMORE AND FAMILY.

Ethel Barrymore II, Samuel Colt, Ethel Barrymore (Mrs. Russell Colt), and John Drew Colt.

WRITING FOR STARS

The greatest dramatists throughout the long history of the theater, in composing their plays, considered the histrionic ability of the actors by whom their pieces were to be performed, says an exchange.

Sardou, more times than one, gave way to Bernhardt so that she might display the artificiality of her art, though the playwright surrendered the proper independence of his art.

It has been said that Fedora was so cleverly written to fit Bernhardt that it lost the most of its effect when acted by Duse. The style of acting employed by those two artists is widely divergent.

Rostand, keenly alive to the work of Coquelin, created for him in Cyrano de Bergerac a part that made no demands on the actor other than he had met already in a hundred plays to which he had lent his genius. As Rostand himself admitted, it had its inception in the desire to write a great part for a great actor.

Adrienne Lecouvreur was written especially for Rachel, and if you read the life of Bulwer Lytton you will find that at the advice of Macready he made over both The Lady of Lyons and Richelieu.

Sheridan, while manager of Drury Lane, wrote The School for Scandal, and every part in this, one of the most brilliant compositions in the English language, was written to fit the performers who first played it. Racine was accused by Madame De Sevigne of writing plays for la Champmesle and not for posterity.

As Brander Matthews says: "The more closely we study the history of dramatic literature and the more sharply we analyse the structure of the masterpieces of the drama, the more firmly we become convinced that the dramatic poets of every age and every race have never failed to weigh scrupulously the gifts, the deficiencies and the special qualities of the various performers upon whom they rely for the proper presentation of their plays to the public. And this has been for our pleasure as well as for their profit."

THE reports of fabulous sums made by the late Stanley Houghton, the author of Hindle Wakes, The Younger Generation, Trust the People, and other plays, are not confirmed by the late dramatist's will, which discloses an estate of the gross value of $5,488, of which the net personalty has been sworn at $5,307. Probate of his will, which is dated Sept. 9, 1912, has been granted to his father, Mr. John Hartley Houghton, and Mr. Thomas Henry Battersby.

THE FIRST NIGHTER

Laurette Taylor Seen in Three Playlets By Hartley Manners at Friday Matinee—Sixth Performance of Academy Dramatic Arts

LAURETTE TAYLOR

Three One-Act Plays, Presented by Oliver Morosco, Friday Afternoon, March 6, at the Cort Theater.

"JUST AS WELL," a Twentieth Century Romance, by J. Hartley Manners.

Captain Trowbridge ..... Hassard Short
Dolcen Sweetmarch ..... Laurette Taylor
Mrs. Carfax ..... Emelie Melville
Maid ..... Yvonne Jarrette

The action passes in a morning room in Lady Sweetmarch's town house in Mayfair, London.

"HAPPINESS," a Study, by J. Hartley Manners.

Scene—Mrs. Chrystal-Pole's Apartment in New York City.

Philip Chandos ..... H. Reeves-Smith
Fritz Scowcroft ..... Peter Bassett
Mrs. Chrystal-Pole ..... Violet Kemble Cooper
Jenny ..... Laurette Taylor

"THE DAY OF DUPES," an Allegory, by J. Hartley Manners.

The Incidents of the Allegory take place in The Dupe's Boudoir.

The Artist ..... H. Reeves-Smith
The Politician ..... Clarence Handyside
The Financier ..... Reginald Mason
The Literateur ..... Hassard Short
The Attendant ..... Emelie Melville
The Dupe ..... Laurette Taylor

Mr. Morosco is giving Miss Taylor an opportunity to demonstrate her versatility and vary the monotony of her nightly appearance in Peg o' My Heart by presenting her in three little plays from the pen of her husband at a series of Friday afternoon performances during March.

In the first playlet she essays the role of a lisping young English gentlewoman who is on the eve of marrying the stuttering young Captain Trowbridge. The wedding presents have arrived and are dispersed about the room, but the volatile Lady Dolcen has a sudden inspiration to break off the engagement and marry another man. Captain Trowbridge arrives. He has had a similar awakening, and the wedding is in a fair way of being called off, when each criticises the other's choice, and so successfully picks flaws in his respective rival that they resolve it is "just as well" to proceed with the wedding.

Happiness sketches two miserable young people who have lost all interest in life because they have had every wish of their hearts gratified by their indulgent parents, and have no expectations that the world in which they move can offer them the least diversion. Along comes Jenny, a little Brooklyn product, who is learning the dressmaker's trade and arrives to deliver a new gown to the world-weary, aristocratic Mrs. Chrystal-Pole, widow; who finds her simple tattle and innocent offenses against the king's English so charming, that she suddenly awakens to a new existence, invites the girl and the girl's mother to dine with her, and even persuades the fagged-out Philip Chandos to share a new sensation with her.

The most pretentious bill of the afternoon was The Day of Dupes, described as an allegory, in which Miss Taylor struck the first somber note of the day.

It was a red-letter day for Miss Taylor as well as her author-husband, Mr. Manners, who has a happy faculty of writing interesting monologues for his interesting wife and incidentally keeping the play royalties in the family. I must say, however, that I enjoyed the occasion hugely, whatever my thoughts were on that subject, for Laurette Taylor exercises a perpetual charm over me. She is clever in her line, and she is never offensively ambitious. Her Lady Sweetmarch is a bright bit of ingenue acting; her Jenny in Happiness is an interesting bit of character work, in which she uses the Bowery dialect with discretion and good results, and her Dupe in the last play is intended to show her in the adult role of a siren who has a conscience and whose sins we should write on tablets of wax. Here the dramatist shifts her into a more responsible attitude and makes her the focal point of an angle of view that invites critical analysis.

Into her impersonation of the Dupe she permits sundry inelegancies to creep which may be either studied effects or simple gaucheries; the interpretation is susceptible of either view. If it is lack of pose and poise, it is an ugly fault. What I mean is that her carriage might be described as lacking in certain gracefulness and becoming almost slouching. If that is meant for a characteristic attribute of the woman who exercises such overwhelming fascination over her admirers, and who is introduced to us under such imposing environments, it is a conception worthy of unstinted praise. If it betrays certain technical limitations in the interpreter, it is a fault which she should hasten to overcome. The realism of the street does not amalgamate artistically with the idealism of the aesthetic woman we see represented. It somehow dims the atmosphere with which our sense of the poetic invests her.

But it was an impressive creation otherwise. The lines of the poem of Eric Mackay in the induction were splendidly delivered, and the measured dignity of the character was virilely portrayed. I don't quite see the allegorical relationship; the story is rather a bit of strong realism disguised under a poetic veil.

The mistress of four men summons them one night together to her sumptuous, heavily curtained and dimly lighted boudoir—a politician, a financier, a poet, and a painter; informs them that she is through with the life of a wanton, divides a bottle of champagne among them, bids them light their favorite cigars, reads each a moving little sermon, restores what they have given her, and dismisses them forever.

That is all—but it is charming. It holds us, moves us, sets us to thinking. There is a final apostrophe to public opinion, an appeal for tolerance for the reformed woman, which, as Miss Taylor speaks it, has all the significance of profound pathos.

One thing about our pleasing star I find censurable—her failure to bestow her acknowledgments of curtain calls upon the audience to whom she is indebted for them. Not once throughout the performance did she take her audience fearlessly in her eye. The late Joseph Jefferson in his memoirs somewhere comments on this avoidance of looking the audience bravely in the face as an amateur trait. Another fault she has is of letting a certain colloquial taint affect her speech and interfere with her enunciation just enough to jar a sensitive ear. But then, Miss Cooper and Mr. Smith both spoke a distinct London English, though their characters in Happiness did not even have a Boston background.

In the support, Miss Cooper was exceedingly fine as the languid, aristocratic young widow in Happiness. She was a pure delight. Mr. Smith, too, was excellent here as one weary with bearing the burdens of wealth. In the last play, Mr. Handyside as the Politician was particularly characteristic and imposing. Miss Melville played Mrs. Carfax with a splendid *grande dame* air, and Mr. Short was wholly satisfactory as Capt. Trowbridge in the first little comedy.

ACADEMY MATINEE

Sixth Performance, Season 1913-1914, of the American Academy of Dramatic Arts and Empire Theater Dramatic School. Four One-Act Plays, Given for the First Time in this Country, at the Empire Theater, Thursday Afternoon, March 5.

"The Cheneys"

Comedy in One Act, by Gladys Unger. Adapted from Les Fresnay, by Fernand Vanderem. Permission of Elizabeth Marbury.

Howard Chenery ..... Wade Boteler
Jack Baldwin ..... Leonard Doyle
Joseph ..... Frank Meggs
Sybil Chenery ..... Helene Eddy
Fluffy Baldwin ..... Louise Gilmour

Jack Baldwin is secretly in love with Sybil, and loved by her the same way, while the same conditions exist between Howard's wife, Fluffy, and Sybil's husband, Howard Chenery. The Cheneys are both strong minded and the Baldwins humanly weak. When the Baldwins confess their alien attachments to each other, they come to the conclusion that they have been forced into this position against their will, rebel against the influence of the other couple, and run away together. The principal figures here are the Baldwins, the parts being creditably handled by Louise Gilmour and Leonard Doyle. Young Mr. Doyle is an actor of considerable resource, and if he is careful in avoiding mannerisms such as smacking the lips, and supplementing his mechanics with genuine feeling, will deserve watching for better things. Miss Gilmour has plenty of feeling and spirit, but she left the impression of having taken her part at short notice. Wade Boteler was dignified and impressive as Chenery, and Helene Eddy had an idea back of her characterisation of Sybil that was distinctive, but that was not nearly as effective as it might have been had she made Sybil more consistently pugnacious and dictatorial.

"Jinny"

Comedy in One Act, by Githa Sowerby. Permission of Kirkpatrick, Ltd.

Snob ..... Harrey Nichols
George Linton ..... Albert Gary
Mrs. Gray ..... Virginia Cordelle
Jinny ..... Helene Eddy

A young Englishman of family discovers with horror that the beautiful young woman to whom he has pledged his heart and hand the previous night, while on a spree, is the sister of Jinny, the scullery maid in his own home. Jinny sympathises, shows up the sister, and dismisses her. This playlet, although exceedingly prosy, yet has an attempt at characterisation that makes it valuable for present purposes. Helene Eddy as Jinny is rather too poignantly tragic a figure, but she is effective for all, and presents her work with emotion, a quality that is to be preferred at all times. The Englishman is in the hands of Albert Gary, whose effort here is good, consistently good, but without real distinction. Virginia Cordelle's jerkiness of movement and utterance is emphasised here in a part requiring a roller-sweeper. And Harvey Nichols shows no originality of conception or effort to depart from habitually monotonous delivery.

"Womenkind"

Drama in One Act, by Wilfred Wilson Gibson.

Ezra Barrasford ..... John Holland
Jim Barrasford ..... Alfred Shirley
Ellen Barrasford ..... Louise Gilmour
Phoebe Barrasford ..... Irene Adams
Judith Ellershaw ..... Genieve Robinson

The artificiality of the plot in Womenkind is mostly hid beneath extended discussion, but it becomes exceedingly obvious toward the end. The aim is satirical, to show the inconsistency of man in declaring woman not dependable. Jim brings his bride home to his parents, a mother whose life is monotony itself in caring for the aged, blind and unappreciative father, and willingly sees the girl he has betrayed fix the paternity of her child elsewhere to save him in his wife's eyes. And when the bride perceives the truth and goes away, taking the other girl and her babe, Jim and his father comment upon the faithlessness of the other sex and sit down to supper. The most excellent work was done here by John Holland as the old father. His entire conception was absolutely convincing. The things he did place him as a credit to the institution to which he belongs. Alfred Shirley in the part of Jim showed real flesh-and-blood, something that he has not had an opportunity to do before this season. As the mother, Louise Gilmour was very good, but overfelt her part somewhat, being more impatient at the mother's condition than resigned, as the meaning of the piece required. The bride had a voice full of feeling as Irene Adams gave her, but a face that was absolutely without expression. The young actress has demonstrated before that this is not always to be remarked of her efforts. The other girl was Genieve Robinson, who works hard, with genuine emotion and abandon, and deserves much credit.

"The Two Bold Knights"

Comedy in One Act, by Chester Bailey Fernald. Permission of Kirkpatrick, Ltd.

Sir Ponset Trowly ..... Harvey Nichols
Sir Barlow de Grace ..... Alan Foster
Mistress Alice Wyuning ..... Clara Thoman
Marian ..... Phoebe Foster

A broad farce wherein the miller's daughter invites her two noble but indicrous suitors to combat, and then dumps them into the mill pond. Harvey Nichols, as usual; Alan Foster found his mechanics in good stead in an artificial form of drama and did good work; Clara Thoman was very fair, but scarce mischievous enough as the lady, and Phoebe Foster gave the most artistic performance. Miss Foster has intelligence and animation, and above all, knows how to laugh.

AT OTHER HOUSES

GRAND OPERA HOUSE.—Ann Swinburne in The Madcap Duchess is the current attraction. On Monday night Victor Herbert, the composer, led the orchestra.

BRONX OPERA HOUSE.—Adele, the musical comedy by Paul Hervé and Jean Briquet, is the reigning programme this week.

ROYAL THEATER.—The Blindness of Virtue continues its New York engagement with a week at this house.

CENTURY OPERA HOUSE.—Aida is repeated this week with all the details which inspired such interest when the work ushered in the season. Several new principals are in the cast.

"BILLY BLACK" SHELVED

Harry H. Frazee Discards Bradley Play After Rehearsing Company Four Weeks

Billy Black, the comedy drama by Charles Bradley, which was announced for production some time ago at the Longacre Theater by Harry H. Frazee, to follow Maria Rosa, which was then not calculated to last as long as it did, has been dismissed by the management as hopeless. The company, headed by H. B. Warner and Rita Stanwood, both of whom had been appearing in The Ghost Breaker, has been rehearsing for four weeks. Some of those in the cast are now out money spent in purchasing costumes for the production, not to speak of expended time and effort.

"MISSION OF GERMAN THEATER"

"The Mission of the German Theater" was interestingly discussed at the National Arts Club Sunday evening before the members and friends of the Association of German Authors in America. The discussion was in German and English. George S. Viereck presided as president of the organization. The speakers were Dr. Albert Pulvermacher dramatic critic of the New York *Staats Zeitung*; Frederick F. Schrader, editor of the DRAMATIC MIRROR; Dr. Emanuel Baruch; Mr. Krause, Dr. Spiero, the new German exchange professor of Columbia University, and Mr. Rudolf Christians, director of the Irving Place Theater. A supper was served to about a hundred guests after the symposium, at which Mr. Mathaes, Mr. Marlow, Mr. Stoeckel, Miss Grete Meyer and other members of the German company entertained.

U. T. A. MEETING

A regular board meeting of the United Theatrical Association will be held Monday, March 16, 8.15 P.M., at 141 West Seventy-first Street.

On the Rialto

One London manager sends all fines imposed and deducted in his company to the Actors' Orphanage Fund, instead of pocketing them himself.

♣

Weber and Fields's receipts of the past two weeks at the Auditorium Theater, Chicago, total the snug sum of $50,000. Evidently there is still magic, and magnetism, too, in the old combination. Can you beat it?

♣

The Joy Ride Lady, a new musical comedy which has just been staged in London, is a decidedly cosmopolitan offering. It is an American title to an English piece, taken from a German comic opera founded on a French farce.

♣

Broadway will lose Charles Dickson for a while. He goes with the Potash and Perlmutter company to London, to play the role of Mark Passinsky. Charles, his beaming countenance and his fund of anecdotes, will be missed. However, Broadway's loss will be the Strand's gain.

♣

"I suppose," said a friend to Theodore Liebler, Jr., recently, "that in common with most of the other attractions, Grumpy's phenomenal business will have some falling off during Lent." Theodore raised his brows and screwed up his lips dubiously. "Well," he replied, after a moment's pause, "we went down to $1,006 at to-day's matinee."

♣

Johnny Ford, the husband of Eva Tanguay (now touring the country with her on their honeymoon-season) announces from the stages, in Western cities, that "he had hundreds of automobiles, including a Packard limousine, a Lozier touring car, etc., but his wife told him the next they had would be a little Ford, and it would be a runabout."

♣

The $500,000 breach of promise suit of Monica T. Borden (late of the Broadway stage) against Octavio Guinle, of the Brazilian importing firm of Guinle and Company, was compromised by the performance of a marriage ceremony at the Hotel Biltmore, night of March 4. Mrs. Guinle may now use the half million legitimately as pin money.

♣

Anna Held will contribute $1,000 if she can raise $4,000 more from the public, the entire sum to be devoted to the building of a marionette theater in Central Park. The little theater, Miss Held explains, is to be an open-air institution with a 5-cent admission and would be to the children a primer of the stage, their first class in drama, like the one M. Philippe Garnier built in the Jardin des Plantes in Paris, the Guignol.

♣

Mr. Wu appears to be the only conspicuous success London has had this season. How much is due to Mr. Mathieson Lang's interpretation of the revengeful Chinaman can only be determined from an inspection of the play; but apparently, judging from the story of the plot recently printed in THE MIRROR, the play's the thing; and the wonder is that no American manager has yet announced it among his prospective offerings. A touring company is now presenting the play in the British provinces.

♣

George Lederer's Potash and Perlmutter company for London is completed and rehearsing. The organisation is to sail about March 22, and will open in the English metropolis on or about April 11. The story that has been circulated about the gift of the foreign rights of the play, which are controlled by George Lederer and Edward Laurillard, is idle gossip. It was a purely business transaction between those gentlemen and Manager A. H. Woods, in which a substantial sum of money was the consideration.

Arline Fredericks has succeeded Maybelle McDonald as prima donna soprano in the scenic spectacle, America, at the New York Hippodrome.

There will be eight companies of To-Day next season. The original company, now in its sixth month in New York, will remain here for the balance of the season, and probably throughout the Summer.

PROSPECTIVE NEW PRODUCTIONS

SOTHERN'S NEW PLAY

"Charlemagne," a New Romantic Drama in Four Acts, by Justin Huntley McCarthy

The Chicago opening of Charlemagne, the new play by Justin Huntley McCarthy, in which E. H. Sothern will play the title role, will take place on April 20 at the Garrick Theater. This will be the third play from Mr. McCarthy's pen to be produced by Mr. Sothern, the other two being The Proud Prince and If I Were King.

Mr. McCarthy's drama is in four acts, and the scenes are laid in France and Lombardy. While it is called Charlemagne, Mr. Sothern's role is that Charles, elder son of Pepin, the Short, King of the Franks. On ascending the throne of France, Charles took the title of Charlemagne, and having subdued the Lombardy provinces, was crowned Emperor of the Romans on Christmas Day, A. D. 800. Mr. McCarthy's conception of the character has to do with Charlemagne's early life, and is said to be a mixture of Benedick, in Much Ado About Nothing, and Petruchio, of The Taming of the Shrew—a terrifically romantic warrior who goes through the play surmounting seemingly impossible difficulties and finally winning the hand of a beautiful Amazon.

NEW PRINCESS PLAY

"Marrying Money," by Son of Peruvian Ambassador, at Home of Thrillers on March 16

Replacing the set of one-act plays that have been taken on tour by F. Ray Comstock's Princess Theater company, Marrying Money, a comedy by A. Washington Peset-um of the Minister from Peru, and Bertram Marburgh, will come to the theater of thrills on Thirty-ninth Street, on March 16. It will be presented under management of the Shuberts.

The latest set of playlets there was not quite as successful as had been hoped, so it was decided to move the house organization for a road tour, and introduce another kind of attraction, but always maintaining as far as possible, a unique character of entertainment.

Marrying Money was first produced at the Belasco Theater in Washington, early in February. Many persons prominent in diplomatic circles were present at the premiere, and applauded it as a success.

REVIVE "DIPLOMACY"

Gillette, Blanche Bates and Marie Doro in American Rejuvenation of Sardou Play

Charles Frohman has closed contracts for a combination of stars for the American revival of Sardou's famous play Diplomacy. He has secured William Gillette, Blanche Bates and Marie Doro. Another revival of the same piece is now in its second year at Wyndham's Theater in London, with Marie Doro as Dora, Gerald du Maurier in the part of Henry Beauclerc, to be done here by William Gillette, and Ellis Jeffreys playing Countess Zicka, the role scheduled for Miss Bates.

A number of players in the English cast will be brought here for the American production. The season for this combination of stars will begin in October. It will mark the return to the stage of Mr. Gillette, who has confined his public appearances to brief lecture tours since he was seen three years ago in Sherlock Holmes. Secret Service, and Held by the Enemy.

Following the engagement of Miss Bates in Diplomacy, she will be seen in a new play from the pen of Eleanor Gates, who has been commissioned by Mr. Frohman to write one especially for her.

"PANTHEA" SOON

Monckton Hoff's Tragedy That Stirred London Put in Rehearsal Here by Shuberts

In the cast of Panthea, the four-act tragedy by Monckton Hoff, will be Olga Petrova, George Nash, and Conway Tearle. The production, which has been placed in rehearsal, will be staged for the Shuberts by J. C. Huffman.

Panthea is a political refugee who has been rescued from a wreck on the coast of England. She is introduced to a staid old English family, and promptly falls in love with Gerald, the son of the house. The father discovers her record, so the son and Panthea flee to Paris. There Gerald composes an opera, and in order that it may be produced Panthea lives for a month as mistress of the Director of the Opera Comique, this director promising to commit suicide at the end of that time. He has fallen in love with her, however, and refuses to die, and as Gerald has discovered her act and discarded her, she kills the director, joins Gerald, and they take poison and expire in each other's arms.

NEW AMSTERDAM CHANGES

K. and E. Production Leaves March 14 to Make Room for Savage's "Maids of Athens"

The Run of The Little Cafe will come to a close at the New Amsterdam Theater on Saturday night, Mar. 14. It will be seen the following Monday at the Colonial Theater in Boston.

Following The Little Cafe at the New Amsterdam, Henry W. Savage will present The Maids of Athens, a romantic operetta by Victor Leon and Franz Lehar, lyricist and composer respectively of The Merry Widow. The American adaptation of this operetta, which won much success abroad under title The King of the Mountains, was made by Caroline Wells. George Marion directed rehearsals.

The Unseen Empire has been deferred for awhile that Elsie Ferguson may continue her tour in The Strange Woman.

MUSICAL WM. COLLIER

Comedian to Appear in "Forward March" for Spring Tour, Under Cohan and Harris

By the terms of an agreement executed last week, William Collier is to become a musical comedy star under the management of Cohan and Harris. The vehicle will be Forward March, a piece with book and lyrics by Winchell Smith, John Golden, and Frank Craven, and the music by John Golden.

Cast and chorus for Mr. Collier's support are now being engaged, and rehearsals will begin at once. Cohan and Harris plan to present Mr. Collier in Forward March for an out-of-town spring tour which will begin the latter part of the present month. In New York presentation being reserved for the Fall, when it will be shown on Broadway.

"CORDELIA BLOSSOM"

K. and E. and Jos. Brooks to Produce Dramatization by George Randolph Chester

Contracts have just been signed by Klaw and Erlanger and Jos. Brooks to produce Cordelia Blossom, a comedy in four acts, by George Randolph Chester and Lillian Chester. The story is based upon Mr. Chester's Cordelia Blossom stories which have been running in the *Saturday Evening Post*.

The play will be produced upon an elaborate scale under the direction of John Emerson, and will have its first hearing Easter week. It will be remembered that Mr. Chester's Get-Rich-Quick Wallingford stories in dramatic form achieved a large measure of success upon the stage.

"LOVE AND LAW"

Douglas J. Wood to Produce Drama by Charlotte E. Wells at Special Matinee

By special arrangement with Messrs. Shubert Douglas J. Wood will produce a new drama called Love and the Law, for a single performance on the afternoon of March 27, at a Shubert theater. Charlotte E. Wells is the author. Mr. Woods was the one who revived Prince Karl as used by Richard Mansfield, at a special matinee at the Playhouse, on Feb. 24. This last named production was made at that time for the benefit of the City History Club.

REVIVE "THE TRUTH"

Grace George in Fitch Play at Little—"Philanderer" Going to London

Beginning Easter Monday, Winthrop Ames will present Grace George in a revival of The Truth, by Clyde Fitch, for a spring season of six weeks at the Little Theater. The Philanderer, by George Bernard Shaw, will close its twelve weeks' run at the Little, on March 21, when the company will sail for London, for a revival of the comedy there.

In the support of Grace George will be Zelda Sears, who will play Mrs. Crespigny, the part she originated, Isabel Irving, who will offer Eve Lindon, Ferdinand Gottschalk in the part of Roland, Conway Tearle as Lindon and Sydney Booth as Warder.

MARGARET ANGLIN

To Begin New York Season on March 16 at Hudson—"What Would You Do?" Going

Augustin Macliugh's comedy, What Would You Do? that opened March 2 at the Hudson Theater, is to be withdrawn and Margaret Anglin is to bring her company into the house on March 16.

Her opening bill will be The Taming of the Shrew, with other Shakespearean comedies to follow for two weeks. At the end of that time she will revive Oscar Wilde's comedy, Lady Windermere's Fan. This production is looked forward to in theatrical circles with a great deal of interest. It has not been revived in a number of years, although one of the most justly celebrated of the Wilde plays.

HIPPODROME "PINAFORE"

Gilbert and Sullivan Revival for Big Stage—"America" Closes in About Two Weeks

In about two weeks, on March 28, America, the current attraction at the New York Hippodrome, will close that the big stage may be given over to rehearsals of an elaborate revival of Gilbert and Sullivan's famous comic opera, Pinafore, to open about April 11. America is now in its twenty-seventh week, with two performances daily.

The adaptation of the nautical piece has been made by Arthur Voegtlin, who has been responsible for most of the Hippodrome offerings of recent seasons. Work of organization has been going on for some time, and now over six hundred singers are ready to enter upon rehearsals. This will mark the first real attempt at the house to introduce the so-called "Summer Show."

FRANCIS WILSON

At Reading, Pa., in Try-Out of Dramatization Called "The Myd Mystery," March 30

Not having found a suitable vehicle for some time, Francis Wilson, last seen in New York in his own play, The Spiritualist, has sat down and written himself another. It is founded upon an English story and is called The Myd Mystery. On March 30 Mr. Wilson will present the play at Wilmer and Vincent's Orpheum Theater in Reading, Pa., for one week. He will portray the leading character, while his leading lady will be Amelia Gardner.

The story of the play has to do with a man of eccentric temperament who has written a highly successful detective story under a pseudonym. His publishers and his wife try to persuade him to write another, and although he refuses, a combination of amusing situations fairly write his story for him.

If successful, this play will be brought to New York for a run. Apart from being the author of the two plays named, Mr. Wilson has also written The Barbator's Baby, which has played all over the country.

"PAIR OF SIXES" SOON

Farce by Edward Peple at Longacre, March 17—"Last Resort" Going Out

George Scarborough's play, The Last Resort, will leave the Longacre Theater on Saturday night, and the following Monday A Pair of Sixes, by Edward Peple, author of The Prince Chap and The Littlest Rebel, will be brought into the house.

In the cast of the Peple play, which was announced some time ago for its metropolitan premiere and was then deferred, will be Arthur Aylesworth, Ann Murdock, Ernest Cossart, Robert Kelley, Marguerite Chalfee, Willis Reed, Maude Rhurse, Carree Clarke, John Merrit, Thomas E. Jackson, W. F. Canfield, and Frank Gerstrach. The production has been staged by Edgar MacGregor.

A. E. THOMAS PLAY

Accepted for Immediate Production by Selwyn and Company—May Be "Marie Claire"

Selwyn and Company, producers of Within the Law and Under Cover, announce that they have accepted for immediate production a new play by A. E. Thomas, author of Her Husband's Wife and The Rainbow. Mr. Thomas began on the play immediately after Henry Miller produced The Rainbow, and has worked on it from time to time ever since. It is said that the piece has not been named yet, but there is reason to believe that it may be Marie Claire, a piece that has been in the Klaw and Erlanger offices for some time. Selwyn and Company accepted the play and signed contracts within thirty-six hours after it had been submitted.

GIRL FROM KAY'S AGAIN

Gaby Deslys Reconciles Herself [to Sam Bernard and Cancels Trip to Europe

The first performance of the Shubert revival of The Girl from Kay's will take place at some Shubert theater in New York on March 30. This is a resumption of the original plans which were upset recently when, it is said, Miss Deslys insisted that her dancing partner, Harry Pilcer, take the part originated by and intended for Sam Bernard. At first, it was reported, the Shuberts declined to make this arrangement, so she was routed to appear in various cities in New England. She was seen at the Winter Garden for the first time this season last Sunday night, with Harry Pilcer, and will appear there again on the evening of March 15.

As The Girl from Kay's is to become an entity, with Gaby in the name part, Miss Deslys has canceled her passage to Europe on the *Mauretania* on March 17. Sam Bernard will be seen as Mr. Hoggenheimer and Cecilia Loftus will appear as Helen, the maid. Others in the cast will be Fritzi Von Busing, Forrest Huff, Lawrance D'Orsay, and Harry Pilcer. The production will be staged by Mr. Bernard. Edward T. Emery, and John Mason.

"RED CANARY" SOON

Phoenix Among Musical Comedies to Be Seen at Lyric, with Faithful Lina Abarbanell

The Red Canary, with Lina Abarbanell, Roy Barnes, and Nita Allen, is scheduled to be seen at the Lyric Theater within the month. Blanche Ring, who is now playing at that house in When Claudia Smiles, will leave shortly. Rehearsals of The Red Canary have been in progress for some time at the Forty-fourth Street Theater. The music has scarcely been altered from the beginning, but the book has been rewritten some three times. An entirely new equipment has been provided for the metropolitan opening, and the chorus has been greatly enlarged.

The PUBLICITY MEN

The press representative for Joseph Santley is Robert Edgar Long.

Raymond B. Fernbend is doing the press work for Durland's Riding Academy. He announces that Edoardi, formerly of Hyde's band, has been engaged as orchestra leader.

S. Gervaise Sladdin has supplanted S. A. Sladdin as press agent for the films of The Inside of the White Slave Traffic, and The Drug Terror.

The press work for What Would You Do? by Augustin MacHugh, was done by R. E. de Kraft, who handles the publicity for Lou-Tellegen and Dorothy Donnelly in Marie Rose.

J. D. Stephen, assistant press representative for the Shuberts, is also doing publicity for Nicholas Dunaew, the actor who has lately come from abroad to work in the films.

A band of the Fired Buckeyes blew in their brass record from vaudeville to a lovely gem of delight each night in front of the Knickerbocker Theater, where The Laughing Husband was playing.

Rodney Richmond boasts of something unique in publicity assets in behalf of the contracts for the press work for Miss Archer Crawford, Charlotte Crawford, Miss Hoit Wakefield, and Ruth Richmond.

The contest for the best organization questions and answers for a Dramatic Writing Correspondence School, run by the New York *Evening Mail*, was won by Harry Kollar, business manager of Fe-Mail, who submitted twenty questions and answers.

William C. Muller, formerly of Oliver Morosco's office and recently in advance of Help Wanted while on its preliminary tour before coming to New York, was appointed last Friday as assistant to Jessie Lasky, general press representative for Cohan and Gest.

A novelty in paper is an artistic, full-length silhouette of Maude Adams in The Legend of Leonora, on a three-sheet, cut out any lettering to go with it. Of course the important thing in such work is to have a creditable portrait. In this case, the likeness is easily recognizable.

Catherine Lee, of the Winthrop Ames offices, has gone to Detroit to open Providence there. Mr. MacLean is still with the attraction. Miss Lee's stay will be of about two weeks' duration, after which she will return to New York to work on the forthcoming revival of Clyde Fitch's The Truth.

At the upper end of Longacre Square there is a large electric sign that shows a number of advertisements in rotation, all in the sky. Strollers on the Rialto were surprised the other night to see the sign word Adele flash up, with the name beneath, "Now Playing at the Longacre." Many productions have come and gone since Adele came from the Longacre to the Lyric and went on the road, and as a call to her automobile chains replaced the reminiscence of Adele, the strollers passed on, wondering at the mystery unsolved.

$3,000 DECISION REVERSED

Justice Greenbaum Holds Leavitt Action Against Anna Held Is Good Law

Mr. Justice Greenbaum held that the Leavitt case against Anna Held is good in law. About two months ago Mr. Michael B. Leavitt sued Anna Held, claiming commissions of $5,000, for procuring a contract for her with George W. Lederer, which contract she violated, and Mr. Leavitt attached $5,000 belonging to Anna Held, in the hands of John W. Carr. The attachment was vacated and for a time it looked as if Leavitt was completely out of court. Mr. Leavitt then changed attorneys and retained Mr. Nathan Vidaver, who filed Mr. Leavitt's complaint in the action. Wednesday, March 4, argument was heard on the sufficiency of the complaint, Mr. Leon Laski contending on behalf of Anna Held that Mr. Justice Seabury's decision vacating the attachment practically disposed of the case, and Mr. Vidaver contending that Mr. Justice Seabury's decision was erroneous. Mr. Justice Greenbaum decided that the complaint was good, which means that the action against Anna Held will be tried shortly. Mr. Leavitt states that he is going to place the case on the Short Cause Calendar.

SOTHERN TO RETIRE

"I am abandoning my Shakespeare work with to-night's performance, and will abandon the stage entirely at the end of the season of 1915," Mr. E. H. Sothern is quoted in what is said to be a formal statement given out in Denver last Saturday. "I have been on the stage since 1879, and that is a long career. I am vigorous, but this life without any social phase whatever is wearing on the strongest of men.

"My wife's ill-health has forced her to leave the stage. After I appear for two years more I shall be ready to quit and lead a domestic life."

THE FIRST NIGHTER

Laurette Taylor Seen in Three Playlets By Hartley Manners at Friday Matinee—Sixth Performance of Academy Dramatic Arts

LAURETTE TAYLOR

Three One-Act Plays, Presented by Oliver Morosco, Friday Afternoon, March 6, at the Cort Theater.

"JUST AS WELL," a Twentieth Century Romance, by J. Hartley Manners.

Captain Trowbridge ..... Hassard Short
Dolcen Sweetmarch ..... Laurette Taylor
Mr. Carfax ..... Emelie Melville
Maid ..... Yvonne Jarrette

The action passes in a morning room in Lady Sweetmarch's town house in Mayfair, London.

"HAPPINESS," a Study, by J. Hartley Manners.

Scene—Mrs. Chrystal-Pole's Apartment in New York City.

Philip Chandos ..... H. Reeves-Smith
Fritz Scowcroft ..... Peter Bassett
Mrs. Chrystal-Pole ..... Violet Kemble Cooper
Jenny ..... Laurette Taylor

"THE DAY OF DUPES," an Allegory, by J. Hartley Manners.

The Incidents of the Allegory take place in The Dupe's Boudoir.

The Artist ..... H. Reeves-Smith
The Politician ..... Clarence Handyside
The Financier ..... Reginald Mason
The Literateur ..... Hassard Short
The Attendant ..... Emelie Melville
The Dupe ..... Laurette Taylor

Mr. Morosco is giving Miss Taylor an opportunity to demonstrate her versatility and vary the monotony of her nightly appearance in Peg o' My Heart by presenting her in three little plays from the pen of her husband at a series of Friday afternoon performances during March.

In the first playlet she essays the role of a lisping young English gentlewoman who is on the eve of marrying the stuttering young Captain Trowbridge. The wedding presents have arrived and are dispersed about the room, but the volatile Lady Dolcen has a sudden inspiration to break off the engagement and marry another man, Captain Trowbridge arrives. He has had a similar awakening, and the wedding is in a fair way of being called off, when each criticises the other's choice, and so successfully picks flaws in his respective rival that they resolve it is "just as well" to proceed with the wedding.

Happiness sketches two miserable young people who have lost all interest in life because they have had every wish of their hearts gratified by their indulgent parents, and have no expectations that the world in which they move can offer them the least diversion. Along comes Jenny, a little Brooklyn product, who is learning the dressmaker's trade and arrives to deliver a new gown to the world-weary, aristocratic Mrs. Chrystal-Pole, widow; who finds her simple tattle and innocent offenses against the king's English so charming, that she suddenly awakens to a new existence, invites the girl and the girl's mother to dine with her, and even persuades the fagged-out Philip Chandos to share a new sensation with her.

The most pretentious bill of the afternoon was The Day of Dupes, described as an allegory, in which Miss Taylor struck the first somber note of the day.

It was a red-letter day for Miss Taylor as well as her author-husband, Mr. Manners, who has a happy faculty of writing interesting monologues for his interesting wife and incidentally keeping the play royalties in the family. I must say, however, that I enjoyed the occasion hugely, whatever my thoughts were on that subject, for Laurette Taylor exercises a perpetual charm over me. She is clever in her line, and she is never offensively ambitious. Her Lady Sweetmarch is a bright bit of ingenue acting; her Jenny in Happiness is an interesting bit of character work, in which she uses the Bowery dialect with discretion and good results, and her Dupe in the last play is intended to show her in the adult role of a siren who has a conscience and whose sins we should write on tablets of wax. Here the dramatist shifts her into a more responsible attitude and makes her the focal point of an angle of view that invites critical analysis.

Into her impersonation of the Dupe she permits sundry inelegancies to creep which may be either studied effects or simple gaucheries; the interpretation is susceptible of either view. If it is lack of pose and poise, it is an ugly fault. What I mean is that her carriage might be described as lacking in certain gracefulness and becoming almost slouching. If that is meant for a characteristic attribute of the woman who exercises such overwhelming fascination over her admirers, and who is introduced to us under such imposing environments, it is a conception worthy of unstinted praise. If it betrays certain technical limitations in the interpreter, it is a fault which she should hasten to overcome. The realism of the street does not amalgamate artistically with the idealism of the aesthetic woman we see represented. It somehow dims the atmosphere with which our sense of the poetic invests her.

But it was an impressive creation otherwise. The lines of the poem of Eric Mackay in the induction were splendidly delivered, and the measured dignity of the character was virilely portrayed. I don't quite see the allegorical relationship; the story is rather a bit of strong realism disguised under a poetic veil.

The mistress of four men summons them one night together to her sumptuous, heavily curtained and dimly lighted boudoir—a politician, a financier, a poet, and a painter; informs them that she is through with the life of a wanton, divides a bottle of champagne among them, bids them light their favorite cigars, reads each a moving little sermon, restores what they have given her, and dismisses them forever.

That is all—but it is charming. It holds us, moves us, sets us to thinking. There is a final apostrophe to public opinion, an appeal for tolerance for the reformed woman, which, as Miss Taylor speaks it, has all the significance of profound pathos.

One thing about our pleasing star I find censurable—her failure to bestow her acknowledgments of curtain calls upon the audience to whom she is indebted for them. Not once throughout the performance did she take her audience fearlessly in her eye. The late Joseph Jefferson in his memoirs somewhere comments on this avoidance of looking the audience bravely in the face as an amateur trait. Another fault she has is of letting a certain colloquial taint affect her speech and interfere with her enunciation just enough to jar a sensitive ear. But then, Miss Cooper and Mr. Smith both spoke a distinct London English, though their characters in Happiness did not even have a Boston background.

In the support, Miss Cooper was exceedingly fine as the languid, aristocratic young widow in Happiness. She was a pure delight. Mr. Smith, too, was excellent here as one weary with bearing the burdens of wealth. In the last play, Mr. Handyside as the Politician was particularly characteristic and imposing. Miss Melville played Mrs. Carfax with a splendid *grande dame* air, and Mr. Short was wholly satisfactory as Capt. Trowbridge in the first little comedy.

ACADEMY MATINEE

Sixth Performance, Season 1913-1914, of the American Academy of Dramatic Arts and Empire Theater Dramatic School. Four One-Act Plays, Given for the First Time in this Country, at the Empire Theater, Thursday Afternoon, March 5.

"The Chenerys"

Comedy in One Act, by Gladys Unger. Adapted from Les Fresnay, by Fernand Vanderem. Permission of Elisabeth Marbury.

Howard Chenery ..... Wade Boteler
Jack Baldwin ..... Leonard Doyle
Joseph ..... Frank Morgan
Sybil Chenery ..... Helene Eddy
Fluffy Baldwin ..... Louise Gilmour

Jack Baldwin is secretly in love with Sybil, and loved by her the same way, while the same conditions exist between Howard's wife, Fluffy, and Sybil's husband, Howard Chenery. The Chenerys are both strong minded and the Baldwins humanly weak. When the Baldwins confess their alien attachments to each other, they come to the conclusion that they have been forced into this position against their will, rebel against the influence of the other couple, and run away together. The principal figures here are the Baldwins, the parts being creditably handled by Louise Gilmour and Leonard Doyle. Young Mr. Doyle is an actor of considerable resources, and if he is careful in avoiding mannerisms such as smacking the lips, and supplementing his mechanics with genuine feeling, will deserve watching for better things. Miss Gilmour has plenty of feeling and spirit, but she left the impression of having taken her part at short notice. Wade Boteler was dignified and impressive as Chenery, and Helene Eddy had an idea back of her characterization of Sybil that was distinctive, but that was not nearly as effective as it might have been had she made Sybil more consistently pugnacious and dictatorial.

"Jinny"

Comedy in One Act, by Githa Sowerby. Permission of Kirkpatrick, Ltd.

Snee ..... Harvey Nichols
George Linton ..... Albert Gary
Mrs. Gray ..... Virginia Cordelle
Jinny ..... Helene Eddy

A young Englishman of family discovers with horror that the beautiful young woman to whom he has pledged his heart and hand the previous night, while on a spree, is the sister of Jinny, the scullery maid in his own home. Jinny sympathises, shows up the sister, and dismisses her. This playlet, although exceedingly proxy, yet has an attempt at characterization that makes it valuable for present purposes. Helene Eddy as Jinny is rather too poignantly tragic a figure, but she is effective for all, and presents her work with emotion, a quality that is to be preferred at all times. The Englishman is in the hands of Albert Gary, whose effort here is good, consistently good, but without real distinction. Virginia Cordelle's jerkiness of movement and utterance is emphasized here in a part requiring a roller-sweeper. And Harvey Nichols shows no originality of conception or effort to depart from habitually monotonous delivery.

"Womenkind"

Drama in One Act, by Wilfred Wilson Gibson.

Rare Barrasford ..... John Holland
Jim Barrasford ..... Alfred Shirley
Eliza Barrasford ..... Louise Gilmour
Phoebe Barrasford ..... Irene Adams
Judith Ellershaw ..... Genieve Robinson

The artificiality of the plot in Womenkind is mostly hid beneath extended discussion, but it becomes exceedingly obvious toward the end. The aim is satirical, to show the inconsistency of man in declaring woman not dependable. Jim brings his bride home to his parents, a mother whose life is monotony itself in caring for the aged, blind and unappreciative father, and willingly sees the girl he has betrayed fix the paternity of her child elsewhere to save him in his wife's eyes. And when the bride perceives the truth and goes away, taking the other girl and her babe, Jim and his father comment upon the faithlessness of the other sex and sit down to supper. The most excellent work was done here by John Holland as the old father. His entire conception was absolutely convincing. The things he did place him as a credit to the institution to which he belongs. Alfred Shirley in the part of Jim showed real flesh-and-blood, something that he has not had an opportunity to do before this season. As the mother, Louise Gilmour was very good, but overfelt her part somewhat, being more impatient at the mother's condition than resigned, as the meaning of the piece required. The bride had a voice full of feeling as Irene Adams gave her, but a face that was absolutely without expression. The young actress has demonstrated before that this is not always to be remarked of her efforts. The other girl was Genieve Robinson, who works hard, with genuine emotion and abandon, and deserves much credit.

"The Two Bold Knights"

Comedy in One Act, by Chester Bailey Fernald. Permission of Kirkpatrick, Ltd.

Sir Ponset Trowly ..... Harvey Nichols
Sir Barlow de Grace ..... Alan Foster
Mistress Alice Wyaning ..... Clara Thoman
Marian ..... Phoebe Foster

A broad farce wherein the miller's daughter invites her two noble but ludicrous suitors to combat, and then dumps them into the mill pond. Harvey Nichols, as usual; Alan Foster found his mechanics in good stead in an artificial form of drama and did good work; Clara Thoman was very fair, but scarce mischievous enough as the lady, and Phoebe Foster gave the most artistic performance. Miss Foster has intelligence and animation, and above all, knows how to laugh.

AT OTHER HOUSES

GRAND OPERA HOUSE.—Ann Swinburne in The Madcap Duchess is the current attraction. On Monday night Victor Herbert, the composer, led the orchestra.

BRONX OPERA HOUSE.—Adele, the musical comedy by Paul Hervé and Jean Briquet, is the reigning programme this week.

ROYAL THEATER.—The Blindness of Virtue continues its New York engagement with a week at this house.

CENTURY OPERA HOUSE.—Aida is repeated this week with all the details which inspired such interest when the work ushered in the season. Several new principals are in the cast.

"BILLY BLACK" SHELVED

Harry H. Frazee Discards Bradley Play After Rehearsing Company Four Weeks

Billy Black, the comedy drama by Charles Bradley, which was announced for production some time ago at the Longacre Theater by Harry H. Frazee, to follow Maria Rosa, which was then not calculated to last as long as it did, has been dismissed by the management as hopeless. The company, headed by H. B. Warner and Rita Stanwood, both of whom had been appearing in The Ghost Breaker, has been rehearsing for four weeks. Some of those in the cast are now out money spent in purchasing costumes for the production, not to speak of expended time and effort.

"MISSION OF GERMAN THEATER"

"The Mission of the German Theater" was interestingly discussed at the National Arts Club Sunday evening before the members and friends of the Association of German Authors in America. The discussion was in German and English. George S. Viereck presided as president of the organization. The speakers were Dr. Albert Pulvermacher dramatic critic of the New York *Staats Zeitung*; Frederick F. Schrader, editor of the DRAMATIC MIRROR; Dr. Emanuel Baruch; Mr. Krause, Dr. Spiero, the new German exchange professor of Columbia University, and Mr. Rudolf Christians, director of the Irving Place Theater. A supper was served to about a hundred guests after the symposium, at which Mr. Mathaes, Mr. Marlow, Mr. Stoeckel, Miss Grete Meyer and other members of the German company entertained.

U. T. A. MEETING

A regular board meeting of the United Theatrical Association will be held Monday, March 16, 8.15 P.M., at 141 West Seventy-first Street.

On the Rialto

One London manager sends all fines imposed and deducted in his company to the Actors' Orphanage Fund, instead of pocketing them himself.

Weber and Fields's receipts of the past two weeks at the Auditorium Theater, Chicago, total the snug sum of $50,000. Evidently there is still magic, and magnetism, too, in the old combination. Can you beat it?

The Joy Ride Lady, a new musical comedy which has just been staged in London, is a decidedly cosmopolitan offering. It is an American title to an English piece, taken from a German comic opera founded on a French farce.

Broadway will lose Charles Dickson for a while. He goes with the Potash and Perlmutter company to London, to play the role of Mark Passinsky. Charles, his beaming countenance and his fund of anecdotes, will be missed. However, Broadway's loss will be the Strand's gain.

"I suppose," said a friend to Theodore Liebler, Jr., recently, "that in common with most of the other attractions, Grumpy's phenomenal business will have some falling off during Lent." Theodore raised his brows and screwed up his lips dubiously. "Well," he replied, after a moment's pause, "we went down to $1,006 at to-day's matinee."

Johnny Ford, the husband of Eva Tanguay (now touring the country with her on their honeymoon-season) announces from the stages, in Western cities, that "he had hundreds of automobiles, including a Packard limousine, a Losier touring car, etc., but his wife told him the next they had would be a little Ford, and it would be a runabout."

The $500,000 breach of promise suit of Monica T. Borden (late of the Broadway stage) against Octavio Guinle, of the Brazilian importing firm of Guinle and Company, was compromised by the performance of a marriage ceremony at the Hotel Biltmore, night of March 4. Mrs. Guinle may now use the half million legitimately as pin money.

Anna Held will contribute $1,000 if she can raise $4,000 more from the public, the entire sum to be devoted to the building of a marionette theater in Central Park. The little theater, Miss Held explains, is to be an open-air institution with a 5-cent admission and would be to the children a primer of the stage, their first class in drama, like the one M. Philippe Garnier built in the Jardin des Plantes in Paris, the Guignol.

Mr. Wu appears to be the only conspicuous success London has had this season. How much is due to Mr. Mathieson Long's interpretation of the revengeful Chinaman can only be determined from an inspection of the play; but apparently, judging from the story of the plot recently printed in THE MIRROR, the play's the thing; and the wonder is that no American manager has yet announced it among his prospective offerings. A touring company is now presenting the play in the British provinces.

George Lederer's Potash and Perlmutter company for London is completed and rehearsing. The organization is to sail about March 22, and will open in the English metropolis on or about April 11. The story that has been circulated about the gift of the foreign rights of the play, which are controlled by George Lederer and Edward Lauriliard, is idle gossip. It was a purely business transaction between those gentlemen and Manager A. H. Woods, in which a substantial sum of money was the consideration.

Arline Fredericks has succeeded Maybelle McDonald as prima donna soprano in the scenic spectacle, America, at the New York Hippodrome.

There will be eight companies of To-Day next season. The original company, now in its sixth month in New York, will remain here for the balance of the season, and probably throughout the Summer.

PROSPECTIVE NEW PRODUCTIONS

SOTHERN'S NEW PLAY

"Charlemagne," a New Romantic Drama in Four Acts, by Justin Huntley McCarthy

The Chicago opening of Charlemagne, the new play by Justin Huntley McCarthy, in which E. H. Sothern will play the title role, will take place on April 20 at the Garrick Theater. This will be the third play from Mr. McCarthy's pen to be produced by Mr. Sothern, the other two being The Proud Prince and If I Were King.

Mr. McCarthy's drama is in four acts, and the scenes are laid in France and Lombardy. While it is called Charlemagne, Mr. Sothern's role is that Charles, elder son of Pepin, the Short, King of the Franks. On ascending the throne of France, Charles took the title of Charlemagne, and having subdued the Lombardy provinces, was crowned Emperor of the Romans on Christmas Day, A. D. 800. Mr. McCarthy's conception of the character has to do with Charlemagne's early life, and is said to be a mixture of Benedick, in Much Ado About Nothing, and Petruchio, of The Taming of the Shrew—a terrifically romantic warrior who goes through the play surmounting seemingly impossible difficulties and finally winning the hand of a beautiful Amazon.

NEW PRINCESS PLAY

"Marrying Money," by Son of Peruvian Ambassador, at Home of Thrillers on March 16

Replacing the set of one-act plays that have been taken on tour by F. Ray Comstock's Princess Theater company, Marrying Money, a comedy by A. Washington Peset, son of the Minister from Peru, and Bertram Marburgh, will come to the theater of thrills on Thirty-ninth Street, on March 16. It will be presented under management of the Shuberts.

The latest set of playlets there was not quite as successful as had been hoped, so it was decided to move the house organization for a road tour, and introduce another kind of attraction, but always maintaining as far as possible, a unique character of entertainment.

Marrying Money was first produced at the Belasco Theater in Washington, early in February. Many persons prominent in diplomatic circles were present at the premiere, and applauded it as a success.

REVIVE "DIPLOMACY"

Gillette, Blanche Bates and Marie Doro in American Rejuvenation of Sardou Play

Charles Frohman has closed contracts for a combination of stars for the American revival of Sardou's famous play Diplomacy. He has secured William Gillette, Blanche Bates and Marie Doro. Another revival of the same piece is now in its second year at Wyndham's Theater in London, with Marie Doro as Dora, Gerald du Maurier in the part of Henry Beauclerc, to be done here by William Gillette, and Ellis Jeffreys playing Countess Zicka, the role scheduled for Miss Bates.

A number of players in the English cast will be brought here for the American production. The season for this combination of stars will begin in October. It will mark the return to the stage of Mr. Gillette, who has confined his public appearances to brief lecture tours since he was seen three years ago in Sherlock Holmes, Secret Service, and Held by the Enemy.

Following the engagement of Miss Bates in Diplomacy, she will be seen in a new play from the pen of Eleanor Gates, who has been commissioned by Mr. Frohman to write one especially for her.

"PANTHEA" SOON

Monckton Hoff's Tragedy That Stirred London Put in Rehearsal Here by Shuberts

In the cast of Panthea, the four-act tragedy by Monckton Hoff, will be Olga Petrova, George Nash, and Conway Tearle. The production, which has been placed in rehearsal, will be staged for the Shuberts by J. C. Huffman.

Panthea is a political refugee who has been rescued from a wreck on the coast of England. She is introduced to a staid old English family, and promptly falls in love with Gerald, the son of the house. The father discovers her record, so the son and Panthea flee to Paris. There Gerald composes an opera, and in order that it may be produced Panthea lives for a month as mistress of the Director of the Opera Comique, this director promising to commit suicide at the end of that time. He has fallen in love with her, however, and refuses to die, and as Gerald has discovered her act and discarded her, she kills the director, joins Gerald, and they take poison and expire in each other's arms.

NEW AMSTERDAM CHANGES

K. and E. Production Leaves March 14 to Make Room for Savage's "Maids of Athens"

The Run of The Little Cafe will come to a close at the New Amsterdam Theater on Saturday night, Mar. 14. It will be seen the following Monday at the Colonial Theater in Boston.

Following The Little Cafe at the New Amsterdam, Henry W. Savage will present The Maids of Athens, a romantic operetta by Victor Leon and Franz Lehar, lyrist and composer respectively of The Merry Widow. The American adaptation of this operetta, which won much success abroad under title The King of the Mountains, was made by Caroline Wells. George Marion directed rehearsals.

The Unseen Empire has been deferred for awhile that Elsie Ferguson may continue her tour in The Strange Woman.

MUSICAL WM. COLLIER

Comedian to Appear in "Forward March" for Spring Tour, Under Cohan and Harris

By the terms of an agreement executed last week, William Collier is to become a musical comedy star under the management of Cohan and Harris. The vehicle will be Forward March, a piece with book and lyrics by Winchell Smith, John Golden, and Frank Craven, and the music by John Golden.

Cast and chorus for Mr. Collier's support are now being engaged, and rehearsals will begin at once. Cohan and Harris plan to present Mr. Collier in Forward March for an out-of-town Spring tour which will begin the latter part of the present month, its New York presentation being reserved for the Fall, when it will be shown on Broadway.

"CORDELIA BLOSSOM"

K. and E. and Jos. Brooks to Produce Dramatization by George Randolph Chester

Contracts have just been signed by Klaw and Erlanger and Jos. Brooks to produce Cordelia Blossom, a comedy in four acts, by George Randolph Chester and Lillian Chester. The story is based upon Mr. Chester's Cordelia Blossom stories which have been running in the *Saturday Evening Post*.

The play will be produced upon an elaborate scale under the direction of John Emerson, and will have its first bearing Easter week. It will be remembered that Mr. Chester's Get-Rich-Quick Wallingford stories in dramatic form achieved a large measure of success upon the stage.

"LOVE AND LAW"

Douglas J. Wood to Produce Drama by Charlotte E. Wells at Special Matinee

By special arrangement with Messrs. Shubert Douglas J. Wood will produce a new drama called Love and the Law, for a single performance on the afternoon of March 27, at a Shubert theater. Charlotte E. Wells is the author. Mr. Woods was the one who revived Prince Karl as used by Richard Mansfield, at a special matinee at the Playhouse, on Feb. 24. This last named production was made at that time for the benefit of the City History Club.

REVIVE "THE TRUTH"

Grace George in Fitch Play at Little—"Philanderer" Going to London

Beginning Easter Monday, Winthrop Ames will present Grace George in a revival of The Truth, by Clyde Fitch, for a spring season of six weeks at the Little Theater. The Philanderer, by George Bernard Shaw, will close its twelve weeks' run at the Little, on March 21, when the company will sail for London, for a revival of the comedy there.

In the support of Grace George will be Zelda Sears, who will play Mrs. Crespigny, the part she originated, Isabel Irving, who will offer Eve Lindon, Ferdinand Gottschalk in the part of Roland, Conway Tearle as Lindon and Sydney Booth as Warder.

MARGARET ANGLIN

To Begin New York Season on March 16 at Hudson—"What Would You Do?" Going

Augustin MacHugh's comedy, What Would You Do? that opened March 2 at the Hudson Theater, is to be withdrawn and Margaret Anglin is to bring her company into the house on March 16.

Her opening bill will be The Taming of the Shrew, with other Shakespearean comedies to follow for two weeks. At the end of that time she will revive Oscar Wilde's comedy, Lady Windermere's Fan. This production is looked forward to in theatrical circles with a great deal of interest. It has not been revived in a number of years, although one of the most justly celebrated of the Wilde plays.

HIPPODROME "PINAFORE"

Gilbert and Sullivan Revival for Big Stage—"America" Closes in About Two Weeks

In about two weeks, on March 28, America, the current attraction at the New York Hippodrome, will close that the big stage may be given over to rehearsals of an elaborate revival of Gilbert and Sullivan's famous comic opera, Pinafore, to open about April 11. America is now in its twenty-seventh week, with two performances daily.

The adaptation of the nautical piece has been made by Arthur Voegtlin, who has been responsible for most of the Hippodrome offerings of recent seasons. Work of organization has been going on for some time, and now over six hundred singers are ready to enter upon rehearsals. This will mark the first real attempt at the house to introduce the so-called "Summer Show."

FRANCIS WILSON

At Reading, Pa., in Try-Out of Dramatization Called "The Myd Mystery," March 30

Not having found a suitable vehicle for some time, Francis Wilson, last seen in New York in his own play, The Spiritualist, has sat down and written himself another. It is founded upon an English story and is called The Myd Mystery. On March 30 Mr. Wilson will present the play at Wilmer and Vincent's Orpheum Theater in Reading, Pa., for one week. He will portray the leading character, while his leading lady will be Amelia Gardner.

The story of the play has to do with a man of eccentric temperament who has written a highly successful detective story under a pseudonym. His publishers and his wife try to persuade him to write another, and although he refuses, a combination of amusing situations fairly write his story for him.

If successful, this play will be brought to New York for a run. Apart from being the author of the two plays named, Mr. Wilson has also written The Bachelor's Baby, which has played all over the country.

"PAIR OF SIXES" SOON

Farce by Edward Peple at Longacre, March 17—"Last Resort" Going Out

George Scarborough's play, The Last Resort, will leave the Longacre Theater on Saturday night, and the following Monday A Pair of Sixes, by Edward Peple, author of The Prince Chap and The Littlest Rebel, will be brought into the house.

In the cast of the Peple play, which was announced some time ago for its metropolitan premiere and was then deferred, will be Arthur Aylesworth, Ann Murdock, Ernest Cossart, Robert Kelley, Marguerite Chaffee, Willis Reed, Mande Eburne, Carree Clarke, John Merrit, Thomas E. Jackson, W. F. Canfield, and Frank Gerbrach. The production has been staged by Edgar MacGregor.

A. E. THOMAS PLAY

Accepted for Immediate Production by Selwyn and Company—May Be "Marie Claire"

Selwyn and Company, producers of Within the Law and Under Cover, announce that they have accepted for immediate production a new play by A. E. Thomas, author of Her Husband's Wife and The Rainbow. Mr. Thomas began on the play immediately after Henry Miller produced The Rainbow, and has worked on it from time to time ever since. It is said that the piece has not been named yet, but there is reason to believe that it may be Marie Claire, a piece that has been in the Klaw and Erlanger offices for some time. Selwyn and Company accepted the play and signed contracts within thirty-six hours after it had been submitted.

GIRL FROM KAY'S AGAIN

Gabys Deslys Reconciles Herself [to Sam Bernard and Cancels Trip to] Europe

The first performance of the Shubert revival of The Girl from Kay's will take place at some Shubert theater in New York on March 30. This is a resumption of the original plans which were upset recently when, it is said, Miss Deslys insisted that her dancing partner, Harry Pilcer, take the part originated by and intended for Sam Bernard. At first, it was reported, the Shuberts declined to make this arrangement, so she was routed to appear in various cities in New England. She was seen at the Winter Garden for the first time this season last Sunday night, with Harry Pilcer, and will appear there again on the evening of March 15.

As The Girl from Kay's is to become an entity, with Gaby in the name part, Miss Deslys has canceled her passage to Europe on the *Mauretania* on March 17. Sam Bernard will be seen as Mr. Hoggenheimer and Cecilia Loftus will appear as Helen, the maid. Others in the cast will be Fritzi Von Busing, Forrest Huff, Lawrance D'Orsay, and Harry Pilcer. The production will be staged by Mr. Bernard, Edward T. Emery, and John Mason.

"RED CANARY" SOON

Phoenix Among Musical Comedies to Be Seen at Lyric, with Faithful Lina Abarbanell

The Red Canary, with Lina Abarbanell, Roy Barnes, and Nita Allen, is scheduled to be seen at the Lyric Theater within the month. Blanche Ring, who is now playing at that house in When Claudia Smiles, will leave shortly. Rehearsals of The Red Canary have been in progress for some time at the Forty-fourth Street Theater. The music has scarcely been altered from the beginning, but the book has been rewritten some three times. An entirely new equipment has been provided for the metropolitan opening, and the chorus has been greatly enlarged.

The PUBLICITY MEN

The press representative for Joseph Santley is Robert Edgar Long.

Raymond B. Fernhead is doing the press work for Durland's Riding Academy. He announces that Eduardi, formerly of Keeney's band, has been engaged as orchestra leader.

S. Gervaise Bladdin has supplanted S. S. Bladdin as press agent for the films of The Inside of the White Slave Traffic, and The Drug Terror.

The press work for What Would You Do? by Augustin MacHugh, was done by R. I. de Krafft, who handled the publicity for Lou-Tellegen and Dorothy Donnelly in Maria Rosa.

J. D. Stephon, assistant press representative for the Shuberts, is also doing publicity for Nicholas Dunaew, the actor who has lately come from abroad to work in the films.

A head of the Tired Business Man in electric lights roused from weariness to a broad grin of delight each night in front of the Knickerbocker Theater, where The Laughing Husband was playing.

Rodney Richmond boasts of something unique in publicity annals in holding the contracts for the press work for Helen Archer Crawford, Charlotte Crawford, Willa Holt Wakefield, and Ruth Richmond.

The contest for the best examination questions and answers for a Dramatic Critics' Correspondence School, run by the New York *Evening Mail*, was won by Arthur Kellar, business manager of To-Day. He submitted twenty questions and answers.

William C. Muller, formerly of Oliver Morosco's office and recently in advance of Help Wanted while on its preliminary tour before coming to New York, was engaged last Friday as assistant to Julian Johnson, general press representative for Comstock and Gest.

A novelty in paper is an artistic, full-length silhouette of Maude Adams in The Legend of Leonora, on a three-sheet, without any lettering to go with it. Of course, the important thing in such work is to have a creditable portrait. In this case, the likeness is easily recognizable.

Catherine Lee, of the Winthrop Ames offices, has gone to Detroit to open Pinafore there. Mr. MacLean is still with the attraction. Miss Lee's stay will be of about two weeks' duration, after which she will return to New York to work on the forthcoming revival of Clyde Fitch's The Truth.

At the upper end of Longacre Square there is a large electric sign that shows a number of advertisements in rotation, high in the sky. Strollers on the Rialto were surprised the other night to see the single word Adele flash up, with the legend beneath, "Now Playing at the Longacre." Many productions have come and gone since Adele came from the Longacre to the Harris and went on the road, and as a call to the automobile chains replaced the recollection of Adele, the strollers passed on, wondering at the mystery unsolved.

$3,000 DECISION REVERSED

Justice Greenbaum Holds Leavitt Action Against Anna Held is Good Law

Mr. Justice Greenbaum held that the Leavitt case against Anna Held is good in law. About two months ago Mr. Richard B. Leavitt sued Anna Held, claiming commissions of $5,000, for procuring a contract for her with George W. Lederer, which contract she violated, and Mr. Leavitt attached $3,000 belonging to Anna Held, in the hands of John W. Cort. The attachment was vacated and for a time it looked as if Leavitt was completely out of court. Mr. Leavitt then changed attorneys and retained Mr. Nathan Vidaver, who filed Mr. Leavitt's complaint in the action. Wednesday, March 4, argument was heard on the sufficiency of the complaint, Mr. Leon Laski contending on behalf of Anna Held that Mr. Justice Seabury's decision vacating the attachment practically disposed of the case, and Mr. Vidaver contending that Mr. Justice Seabury's decision was erroneous. Mr. Justice Greenbaum decided that the complaint was good, which means that the action against Anna Held will be tried shortly. Mr. Leavitt states that he is going to place the case on the Short Cause Calendar.

SOTHERN TO RETIRE

"I am abandoning my Shakespeare work with to-night's performance, and will abandon the stage entirely at the end of the season of 1915," Mr. E. H. Sothern is quoted in what is said to be a formal statement given out in Denver last Saturday. "I have been on the stage since 1879, and that is a long career. I am vigorous, but this life without any social phases whatever is wearing on the strongest of men.

"My wife's ill-health has forced her to leave the stage. After I appear for two years more I shall be ready to quit and lead a domestic life."

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GUNNING FOR FLIES

THERE is a certain kind of theatrical critic with a positive genius for ignoring the big things at the expense of the little things in drama. To such the shape of a player's legs, an actor's wig, or the question whether the furniture is plush or prunella, whether a bouquet is real or paper, and the intrusion of a black kitten just before the fall of the second curtain, is vastly more vital than the philosophy of the play. He sees only the obvious things and is blind to the subtleties of the art he is witnessing.

One critic conceives that he has said a smart thing when he compares someone's stage whiskers to scrambled eggs; another when he draws a striking comparison between a colored gown and a Turkish rug.

But the worst nuisance is the critic with the microscopic eye, whose chief delight is to point out the origin of every little stage convention, to air his knowledge by indicating when, where and how this or that little "business" was used; and who tells us how all these recurrences and recrudescences get on his nerves—all this expressed with toplofty cynicism, or with the easy humor of complacent superiority.

A soliloquy, an "aside," the use of the telephone, an actress speaking aloud the lines of a letter she is writing, a secret overheard in hiding—these assume the importance of a serious defect and are magnified at the expense of the substance of the play. In most instances this is the attitude either of the unimaginative critic or the Merry Andrew who shakes himself to make his bells heard, for he must be funny to earn his wages.

The harmful tendency of this school of criticism is to destroy the illusion of the theater and to impair its capacity for entertainment. The theatergoer who patronizes the theater cares little how an effect is produced. He goes to enjoy himself, not to see the secrets of the stage exposed. It is not difficult for a critic to acquire a working knowledge of the tricks of the theater, and the use of this knowledge to spoil the enjoyment of others is not the function of one who loves the playhouse, but of its secret enemy. It would inspire little interest for an art critic to dwell on the conventions by which a painter produced a work of art unless the critic chose to pose as a literary clown.

SUNDAY PERFORMANCES

THE systematic efforts of the Puritanic element in all parts of the country to impose radical restrictions on theaters in the form of censorships and prohibitive Sabbath laws will bear close watching. The class of persons from which these efforts emanate, except so far as the Actors' Church Alliance is concerned, are not the friends of the theater nor of the actor, and the specious plea that the contemplated laws are designed to protect the overworked player should be taken with a good allowance of salt.

No actor should be asked to appear seven nights a week for a salary of six, but even this injustice is preferable to a concession to the demands of the enemies of personal liberty in favor of a restrictive Sunday law.

In many States of the Union there have been Sunday evening performances since those States were settled, and such performances are a recognized medium of respectable entertainment. Sunday night performances have saved many a company from going to the wall and have kept actors employed who otherwise would be numbered among the applicants for engagements. They have been the sheet-anchor of many a Western manager making a fight for survival.

Already the police are being used to enforce infamous Sunday laws against the theater, and men are stamped as criminals who are guilty of no offense under any universal code of morals. If these agitators would devote as much energy to efforts of reforming the churches and making them the true altar of the homeless and dejected, as they are to reforming the laws governing the theaters, they would be doing a noble work and incidentally have their hands full. The closing of the theaters on Sunday nights will not fill the churches, but it will add to the spirit of discontent which is even now expressing itself in revolutionary symptoms in New York at least. It will do very little for the actor, and it will be followed by other reactionary measures and worse sumptuary laws.

The same spirit was rampant in England once upon a time, when every theater was suppressed and the actors dispersed. Many lean years elapsed before the stage was restored to its own. Every one connected with the theatrical profession who lends himself to measures advocated by the Puritanic powers of intellectual darkness is wittingly or unwittingly aiding them in hampering the development of the theater and its allied interests. To admit that an artistic theatrical performance on Sunday is a sin is to admit that it is iniquitous on Monday.

BOOK REVIEW

ANNE, ACTRESS. By Juliet G. Sager. New York: Frederick A. Stokes.

The sub-title promises at the outstart a story which should hold out a tempting bait for those readers who crave more intimate glimpses into the inner life of the disciples of Thalia.

Surely in "Anne, Actress," the reader will find it, since the book is written from the inside, with the sure and dexterous strokes that denote complete knowledge and familiarity with the subject. The tale begins with a duel between Anne Houghton, the leading woman of a stock company, not very remote from Broadway, and her manager—the latter one of the conventional, vulgar kind, of which there seems, alas! a more than sufficient supply distributed throughout the land, to plague unhappy and devoted player-folk. The season is about to close, and Anne seems determined not to be beguiled into signing a renewal of contract for the following season with Brauer, whose coarseness has begun to develop nerves in Anne. Besides, she is tired out by continuous seasons in the same company and longs for a change. Perhaps she secretly cherishes the hope of every player—Broadway. Her negotiations with Shuman have not prospered. "If you've set your heart on a Broadway engagement," says Brauer, "you'll have a lot more such bumps." Anne, despite her physical and mental advantages, is not any too young; besides, she realises with a feeling of misgiving, that her daughter Elsie must be rapidly budding into young womanhood, and sooner or later would constitute an obstacle in the path of her ambition. She had not seen the child for seven years. Elsie is at school in California, where she has been in charge of an aunt of Anne's. To those intimates who see the girl's photograph on Anne's dressing table—it must ever be where she can see it—she, because of its startling resemblance to herself, passes it off as that of her sister. A country doctor, a wholesome fellow who has ministered to Anne once when she fell ill while *en tour* with a road company, and whose house became to her a sanctified refuge, a heaven, will be a most welcome acquaintance to the reader. Doctor Jim injects an element into the story that leaves a good taste in the mouth. As for the house in Brookfields, in the State of Ohio, it is a most endearing spot—one not easily forgotten while the events progress. Comes Manager Inslee on the scene and introduces the subject of "Elfrida," the first play written by Philip Harland, a young aspirant. Foolish Anne, to whom this is providential, not only falls desperately in love with Elfrida but with the young author as well, though he at first neither "saw" the woman nor the actress. She would never do for Elfrida. But Inslee's tactful diplomacy brought about a reading and then came another and again another. Anne *is* Elfrida, and Harland surrenders, both as man and author. Now if Elsie had remained in California all would have prospered and Anne achieved the dream of her life and seen her name electrically on Broadway; Elsie intervenes. Her sudden and unexpected appearance causes her devoted mother's fiasco; the author turns from mother to daughter, cunningly contrived by Elsie, and then comes the tragedy. Anne collapses. Elsie, her understudy, appears after the "first-night" as Elfrida, while Anne is once again in the tender care of Dr. Wallace. What should interest the reader particularly and grip him is the terrible conflict between mother and daughter. The younger woman's consuming ambition kills all filial love and duty. With the mother it is otherwise. Elsie is still her child, and mother-love is victorious. There are two very lovable, very human and very atmospheric characters limned in John and Mattie Nelson. Minna, Anne's German maid, is another character which many stage-folk have met—one not unusual and very soothing. Mattie Nelson is always quoting what her John says, but it is really Mattie's own philosophy. For instance: "John says the stage is the actor's religion and the dramatic reviews our Bible—though we turn atheist when they roast us." Could anything be more delicious? And what actor does not realise this: "Look prosperous. Be prosperous if you can, but look it anyhow, at any cost," as "the first and greatest commandment. . . . The best dressed man or woman stands the best chance for engagements; for he brings his recommendation with him on his back, the outward visible sign of salary he has drawn and presumably earned." And in that connection, "maybe clothes don't make the man, but they've made nine-tenths of our women stars."—"Why not? Most people don't know good acting from bad, while everybody knows good dressing." And here is one of the doctor's little effusions, following Anne's convalescence: "You look like—like a very slim, fashionable cloud, tipped with sunset fire;" this, "with adoration momentarily revealed in his eyes."

This bit of dialogue will help to give a clearer idea of the photographic character of the story. It refers to a criticism in a metropolitan journal, on the morning after the tragic debacle. It takes place between Dr. Wallace and Mattie Nelson.

"Why, this is damnable!" he cried. "Who is the fellow? What grudge has he against her?"

"None at all. I don't think they are acquainted. He's just a nasty little snake of a critic, spewing out his poison wherever——"

"But this isn't criticism. It's abuse. Personal abuse!"

"That's how he holds his job. John says he can't write readable stuff of any other sort. Every actor who displeases him—except a few big ones with a pull—has to expect something like that from him."

"And they stand it? Insults like these?"

"Of course. What else can they do?"

"Do? Why not— But I guess a man's size thrashing would be too good for him," he said reflectively. "Then why not take him by the nape of the neck—the cur—and kick him around a Broadway block? A good deal could be accomplished before a policeman got there——"

"Oh!" Mattie's eyes glistened. "Oh, how I'd love to see it! About noon, you know, when there'd be crowds on the street to laugh! But I never shall," she sighed, renouncing the prospect wistfully. "No, no one will ever dare do it." . . . "But you mustn't judge all critics by this *Recorder* man, you know," she went on, defensively, for her loyalty to the "business" extended even to the remotest hanger-on. "There's plenty of fair-minded, considerate, scholarly ones, just as proud of the stage as we are, and as anxious to have it make good. John says when they grill a failure it's because they're disappointed at the waste of time and money and opportunity. And if sometimes they do get tired forever about other people and try to get into the spotlight themselves with a little nastiness, it is only human, doctor!"

What finally is the end of Anne and her great ambition? Read the story and ask Dr. Wallace. Indeed, it is not quite inconsequent to learn of the disposition of Elsie.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

W. A. N., New York.—Beatrice Morgan in private life is Mrs. Hill.

VIVIAN GRAY.—The names you mention are unknown to us. Edna May (Mrs. Lewissohn) has two sisters, Margaret and Jane.

L. S., Salt Lake City.—Review of Victor Herbert's operetta, Sweethearts, was published in issue of DRAMATIC MIRROR Sept. 10, 1913.

A READER.—We are not aware that Henrietta Crosman's play, Sham, was ever novelised. It may have been done by some local newspaper. We do not know of it in book form.

JEAN MURRAY, Minneapolis.—Harry Lauder was in Denver Feb. 20. You might address his manager, William Morris, New York Theater Building, New York, for route.

R. H. H., Worcester.—Look up advertising columns of DRAMATIC MIRROR for booking agencies for Summer stock. Also refer you to Georgia Wolfe, Playhouse, New York.

E. M. B., Bay Ridge.—The following are the names of the principals in Daniel Frohman's "Famous Players" of the Feature Film Company, who appear in Caprice: Mary Pickford, Owen Moore, Ernest Truax, Ogden Crane, James Gordon, and Boots Wall.

MINNIE HAMILTON, Chicago.—The cast in the original production of The Matinee Idol was the following: Dick Allen, Joseph Santley; Lucy Gray, Ethel Green; Mr. Layton, Matt Hanley; Nellie Wendell, Trixie Moore; Polly Brown, Meta Bo Mar; Mrs. Burton, Louise Dresser; Dr. Allen, George Backus; Medford Griffin, De Wolf Hopper; Jimmie Grant, Georgie Mack; Cocher, Thomas Roberts; Dr. Gray, George Wilson; Marie, Anna Ford; John, William Jackson; Mrs. Gray, Elda Curry.

JOSA GOLD.—Following is the cast of The Girl Behind the Counter, produced at the Herald Square Theater, Oct. 1, 1907: Henry Schniff, Lew Fields; Mrs. H. Schniff, Connie Ediss; Winnie Willoughby, May Naudian; Minna Mostyn, Louise Dresser; Ninette Valois, Lottie Faust; Susie Scraggs, Topsy Siegrist; Mrs. M. Whitington, Edith Ethel MacBride; Mrs. Crossley-Shoppington, Lottie Fremont; Dudley Cheatham, Ignacio Martinetti; Lord Augustus Gushington, Denman Maley; Charley Chetwynd, Joseph Ratliff; Henri Duval, George Beban; John Blobbs, Vernon Castle; Maggie, "Patsy" Mitchell; Hon. Aubrey Battersea, Vernon Castle; Lord Rumbold, Hubert Neville.

Personal

ARNSTAEDT.—Hansi Arnstaedt, whose picture appears on this page, is a "guest" with Herr August Waldau, at the Irving Place Theater. She is here on two months' leave from one of the leading theaters of Berlin, and has appeared in Der Leibgardist (Where Ignorance Is Bliss"), and a farce by Moser, but will be seen in a variety of parts before returning to her home.

HOLCOMB.—Willard Holcomb is making New York

HANSI ARNSTAEDT.
Visiting Star Irving Place Theater.

Topics sizzle with stirring up the fire under the musical critics of New York. The poor critics these days are not treading the primrose path of dalliance. It is time for them to reform.

MOLINEAUX.—On the picture page of this week's MIRROR Miss Constance Molineaux is represented. She is the attractive leading woman in Shameen Dhu, with Chauncey Olcott, a part in which she has been earning flattering praise from the critics. She owes her present important position to the fact that Mr. Olcott dropped into a theater in Utica, N. Y., last Summer to pass away an idle hour. Miss Molineaux was the leading woman of the stock company appearing at the theater, and Mr. Olcott saw her give a remarkably fine interpretation of Glad in The Dawn of a To-morrow. He made an appointment to meet her after the play, and offered her the position of leading woman in his impending production of Shameen Dhu. Miss Molineaux was leading woman for Fiske O'Hara last season. She is not only a beautiful girl, but a decidedly talented young actress.

PRICE.—It is not generally known that William Thompson Price, who edits *The American Playwright* and is dramatic critic of *The Theater Magazine*, served in the Confederate army during the Civil War. He campaigned under Clay, Morgan, Forrest, and Wheeler, was captured and was one of three who escaped from the war-time prison at Rock Island, Ill. His dramatic work began after education at private schools and the Universities of Leipsig and Berlin, when he graduated from being secretary to "Marse Henry" Watterson, as dramatic editor of the Louisville *Courier-Journal*, following that with experience as critic for the New York *Star*, which is now the *Journal*, sixteen years as playreader for A. M. Palmer, and from the death of that manager till now in the same capacity for Harrison Grey Fiske.

RICE.—Jolly Fanny Rice has made a tremendous hit in Australia, where she has never appeared before this season.

TRAVERS.—Since THE MIRROR'S recent symposium of anecdotes about the famous "Bill" Travers and his comical stutter, several once famous stories of the humorist have been revived. Travers moved from Baltimore to New York. A year or so later an old friend met him, and said: "Bill, you stutter worse in New York than you did in Baltimore." "B-b-bigger town," said Bill. In the old stage coach days of New York Bill was sitting down and a man got in and sat down on his lap. Shortly after a lady got in. Bill said to the man in his lap: "Don't forget you are a g-g-gentleman; g-g-get up and g-g-give the lady your seat."

USES NO MAKE-UP

Frank Bacon, who plays the part of an absent-minded old man in Stop Thief, says the Springfield (Mass.) *Union*, has the unique distinction of playing twenty-five years, during which time he has never used a single bit of make-up on his face. That an actor could play in nearly six hundred different plays without using any make-up seems incredible. But, after witnessing Mr. Bacon's performance in Stop Thief, one can readily see that he depends wholly on his facial expression to get the desired results.

He was for seventeen years connected with a prominent stock company in San Francisco, playing character roles, during the entire time never using any make-up.

At the time of the earthquake Mr. Bacon came East and immediately became attached to the Cohan and Harris forces, and for three seasons played the part of the druggist in The Fortune Hunter. He created his present part and has been playing it continuously for the past year and a half during the all-season run at the Gaiety Theater, New York, and three months' engagement at the George M. Cohan Opera House in Chicago. This is Mr. Bacon's first appearance in this city.

HOW AND WHY CANADA PIRATES PLAYS

(*Continued from Page 4*)

Pot was produced, a few years ago, this man put on a fine stock production of the Zangwill play. Paid in Full and The Wolf met the same fate. The Music Master was played by him from Halifax to Vancouver, but neither Charles Klein nor David Warfield would have recognized it. This man has a stock repertoire of thirty-four standard successes and the most elaborate outlay of lithographs outside of New York. In at least half of these plays every word and line of dialogue and business correspond with the original manuscript as it was followed in the New York production. Where the manuscripts were secured, only the stage directors could tell—and they wouldn't.

The courage of the Western Canadian stock manager is marvelous. He will present any play of any period and make money. One manager learned a few weeks ago that The Traffic, well known by this time in the East as being the exceptional initial effort of Rachel Marshall, has scored heavily in Chicago. He also learned that, following the custom of this particular producer, when a hit is registered, that five Traffic companies were to be sent on the road. For the latter reason, and that reason only, on the assumption that only the Number 1 company could amount to anything, this stock manager paid one dollar for a telegram to a certain address in Chicago and received by return mail the complete manuscript with individual parts for The Traffic at a cost of $7.50!

So play piracy goes merrily, only with business of New York managers gnashing their teeth!

WHOM TO PLEASE

The manager speaks to the author, pale, in a tone of voice that makes him quail: "Your skill's not worth a nickel. A play is not what the author sees, it's only the public we've got to please, the public whose taste is fickle." Then the author chirps in a plaintive voice, "How are we to know the public's choice, for the public's taste is various. Altho' it loves a play from France, it also loves the tango dance, grave things, and things hilarious. Don't you think that a thing, provided it's good, may suit *some* taste, and provide *some* food, to please *some* public's palate? It doesn't want codfish *every* day, or the self-same pie, or the same *soufflé*, but a change if we can corral it. And isn't there just a chance perhaps, that all of you managerial chaps are dodging some mental labor, by saying the public wants this or that, when really and truly but one thing you're at—that's imitating your neighbor. If one play lands because it is loud, you all go chasing loud plays in a crowd, and the public is deemed hysteric. If another play scores with a pastoral note, with its atmosphere lent by a sheep or a goat, you're strong for the atmosphere." If your plot be fine and your art be chaste, isn't that a gauge of the public taste, isn't that the only magic? And seeing good plays are all too sparse, wouldn't you rather have a well-made farce, than a slipshod play that's tragic? There never was fallacy worse proclaimed, than that of a public taste, so-named,—poor public so mute and voiceless. The manager's choice is the only test, with him the easiest way is the best, and the public, forsooth is choiceless. To all who write I submit these laws: Don't seek for fame, or the world's applause, or praises from Sir Hubert. If you want to get your next play placed, don't ask, "Will it please the public taste?" just ask, "Will it please Jake Shubert?"

SYDNEY ROSENFELD.

Prominent Critics

Howard L. Hindley, dramatic critic of the *Spokesman-Review*, Spokane, Wash., was born in St. Thomas, Ont., and received his early newspaper training in Vermont. He edited several weekly newspapers and two dailies, the Montpelier *Journal* and the Rutland Herald. He moved to Spokane four years ago and was for two years political editor of the *Spokesman-Review*. After eighteen months of State service in Olympia, he returned to the *Review* and

HOWARD L. HINDLEY,
Dramatic Editor of the Spokane *Review*.

has since acted as critic and editor of the Sunday dramatic section.

Mr. Hindley has always done more or less dramatic criticism, both in the East and West, sandwiching reviews with his political work. He was also manager of a small theater in the East and has done considerable press-work for professional companies, as well as directed amateur productions, and has written several sketches.

The standard of theatrical copy on the *Spokesman-Review* has always been very high, and the critic is encouraged to special original efforts, particularly in the Sunday dramatic section, which is much more ambitious than is customary in cities of the size of Spokane.

VIEWS OF RETIRED CRITIC

Colt Albertson, appearing at the Orpheum this week as the Dreamer in Dance Reveries, was once a critic, says the St. Paul *Dispatch*.

"As a critic," he says, "I have had notes from actors telling me sarcastically that the dear old farm was the place for me. Doubtless my judgment was often mistaken about plays and players. But what critic is not sometimes mistaken?

"The first reviewers were very hard on The Old Homestead and 'Way Down East, which were considered something of a joke by the newspapers. What critic realised these plays were destined to be presented to millions of people before they should outlive their usefulness? These cases were no more unusual than the one of the The Sign of the Cross. When given its first hearing at the Knickerbocker Theater in New York the latter was heartily condemned by the newspapers. The English company presenting it was about to be shipped home. An added week was played at Providence, R. I., and the people there took to the play and that was the beginning of prosperity.

"Judged by standards of construction the reviewers may have been right in regard to each of the plays. It is a regrettable fact, I believe, that some of the most artistic offerings have been financial failures. The Yellow Jacket is a case in point. Critics were deservedly enthusiastic over it, and yet the public would have none of it, and it was one of the failures of the season."

THE British-Canadian Theater Organization, with Carl Lengyel at its head, is meant to monopolise Canada for the English. But that does not necessarily mean no American plays for Canada—*without paying royalties.*

ACTRESS SUES FOR SLANDER

Doris Wooldridge Asks $2,000 Damages from Edward Lynch and Wife

Edward Lynch, of the Lynch Stock company in Woonsocket, R. I., and his wife, Grace Lynch, were served with warrants March 3 by Deputy Sheriff Glenn, at the instance of Doris Wooldridge, leading woman, now playing in stock at the Jefferson Theater, Portland, Me., charging them with slander and asking $2,000 damages.

Miss Wooldridge was a member of the Lynch company and played the leading part in Alias Jimmy Valentine when they opened the season at the Park Theater, Woonsocket. At the end of the opening week Miss Wooldridge left the company. It is said that the alleged slander occurred during conversations between the manager and herself, that led up to her resignation from the company.

PRIZE WINNER'S DISTRESS

Hilliard Booth is Said to Be Dying in Want—Press Men Collecting Fund

Hilliard Booth, who was announced as the winner of the De Koven libretto prize after a long delay, and then was not given the prize because, as explained, he did not make certain necessary changes in his work, is reported to be dying of consumption at Mount Pisgah, N. C. Walter Kingsley, formerly press representative for the De Koven Opera company, and now general press representative for B. F. Keith, and Roy L. McCardell, the humorist, have started a fund for Mr. Booth. The contest took place a year ago, with Channing Pollock, Daniel V. Arthur, and Mr. De Koven as judges.

"INNOCENCE"

Edward F. Rush Plans Immediate Production of Unique Hungarian-Viennese Tragedy

Innocence, a tragedy now running in Vienna, will probably be brought to this country at an early date if the plans of Edward F. Rush do not miscarry. Mr. Rush announced some time ago that he intended to produce Rusi, a Hungarian operetta, but will probably produce this play first. It opens with a suicide, and then turns back the clock to show the series of tragic events that led up to it. Report has it that it is an exceedingly effective piece of dramatic work.

BESSIE WYNN'S PLAY

It is Called "Leap Year" and Was Written by Herself—To Leave Vaudeville

Bessie Wynn expects to leave vaudeville to appear in a new farce with music written by herself. The plot turns on the well-intended efforts of a young girl to straighten out peculiar situations, and their consequences. Miss Wynn expects to star in the piece at the end of the present season. She has been working on it for two years past. According to her present ambitions, she will make everything about the piece "as dainty and refined as possible." The company is not to be a large one, but "it is hoped each member will be an artist."

TRAHERN ENGAGES HOMER LIND

Keen interest has been aroused among Brooklyn theatergoers through the announcement by Manager Al. Trahern, who recently assumed the management of B. F. Keith's Crescent Theater, that General Manager J. J. Maloney has arranged to present Homer Lind, the well-known opera singer, in a new play with music, supported by the entire Crescent company, the week of March 23.

The play deals with the much discussed question of the underpaid minister and has a deep heart interest. Mr. Lind will be seen in the role of an energetic German minister whose parish lies in a small Pennsylvania town. After many different titles had been considered the one selected was, What Every Minister Knows. This play is expected to rank with The Old Homestead, because of its refreshing sentiment and homely humor. It was written by Evelyn Blanchard and Adelaide Stedman.

The opening gun in Manager Al. Trahern's campaign of publicity in behalf of the production was the sending of personal invitations to 900 clergymen to attend the initial performance.

PEARL EYTINGE DEAD

Pearl Eytinge, the well-known actress, a cousin of Rose Eytinge, died on Friday morning, March 6, at the Pembroke Hotel, Atlantic City, of diabetes, after a long illness. The funeral took place from Campbell's undertaking establishment on Twenty-third Street, New York, Tuesday morning, under the auspices of the Actors' Fund of America. The remains were interred at Bayonne, N. J. Miss Eytinge is survived by a husband but leaves no children. She also has a mother living, Mrs. Margaret Eytinge, 68 Summit Avenue, Jersey City, and who is a daughter of Sol. Eytinge, the illustrator of Dickens. She wrote numerous short stories and poems, and was known as a handsome, brainy and clever woman and an excellent actress.

Miss Eytinge was fifty years old on the 26th of January last. Her last appearance was with James O'Neil in Monte Cristo, in which performance she took the part of Mercedes. That was twenty years ago, in Boston.

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Matinees, Tuesday, and Saturday 2:15.
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A Drama of the Present by Jack Lait
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LYRIC 42d St., West of B'way. Phone 5216 Bryant. Evenings, 8:15.
Matinees, Wednesday and Saturday, 2:15
BLANCHE RING
Supported by HARRY CONOR in
WHEN CLAUDIA SMILES

Booth Theatre 45th St., W. of B'way Tel. Bryant 8100
Evenings 8:15. Matinees, Thurs. and Sat. 2:15.
GUY BATES POST in OMAR The Tentmaker
by Richard Walton Tully

MOROSCO PLAY CONTEST

The last bundle of manuscripts entered in the Morosco play contest prior to the date of closing was shipped to Mr. Morosco's general stage director, T. Daniel Frawley, who is in Los Angeles, last week. Scripts have been sent in in almost overwhelming numbers since the contest opened last December with an announced prize of $1,000, an average of twenty a day being received. Decision will be given as soon as the plays can be read.

THE SOCIETY OF THE ALUMNI

The meeting of welcome to the class of 1914, will be held, through the courtesy of The American Academy of Dramatic Arts, in room 95, Carnegie Hall, on Monday afternoon, March 16, at four o'clock. The officers of the society hope for a large attendance of members. These annual occasions have proven most interesting and attractive to those who could attend, and of distinct value to graduates entering any chosen field of work. Letters and telegrams received from various parts of the country from members who have been unable to thus meet graduates, have been gratifying in the expression of cordiality and good will. The date of the twenty-fourth annual meeting will be announced later.

The Midnight Girl will be the Summer attraction at the Cort Theater in San Francisco during the Panama-Pacific Exposition, according to arrangements completed by the Shuberts with John Cort.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings, 8:30; Matinees, Wed. and Sat., 2:20.
CHARLES FROHMAN . . . . . Manager
CHARLES FROHMAN PRESENTS
MAUDE ADAMS
In a comedy only for those who have ever had a mother.
THE LEGEND OF LEONORA
By J. M. Barrie, author of Peter Pan.

GAIETY B'way and 46th St., Evgs. 8:25. Matinees Wednesday and Saturday. 2:20.
Klaw & Erlanger . . . Managers
Henry W. Savage offers
A Comedy of Atmosphere and Action
ALONG CAME RUTH
From the French of Grandmother's Gingerbread.

KNICKERBOCKER Bway. & 38th Street
Evgs. at 8, Mats. Wednesday & Saturday at 2.
Chas. Frohman, Klaw & Erlanger, Managers.
The New Viennese Musical Comedy
THE LAUGHING HUSBAND
Now Running at the New Theatre, London
Beg. Mch. 16, THE CRINOLINE GIRL

NEW AMSTERDAM West 42d St. Evgs., 8:15.
Matinees, Wednesday and Saturday, 2:15.
Klaw & Erlanger, Managers.
KLAW & ERLANGER present
A New Musical Comedy
THE LITTLE CAFE
Book and Lyrics by C. S. McLellan.
Music by Ivan Caryll.
Beg. Mch. 16, THE MAIDS OF ATHENS

GEO. M. COHAN'S Theatre, B'way & 43d St. Phone 392 Bryant.
KLAW & ERLANGER Managers
Evgs., 8:15; Matinees, Wed. and Sat., 2:15
A. H. Woods offers
POTASH & PERLMUTTER
An up-to-date garment, in three pieces, founded on the famous stories from the Saturday Evening Post, by Montagu Glass.

LIBERTY 42d St., W. of Bway. Evgs., 8:15. Mats. Wed. & Sat., 2:15.
KLAW & ERLANGER, Managers.
Henry W. Savage offers
THE HUNGARIAN OPERETTA SENSATION
SARI
Emerich Kalman's melodic masterpiece
(Der Zigeunerprimas)

ASTOR 45th St. and B'way. Phone 587 Bryant. Mats. Wed. and Sat.
COHAN & HARRIS present
Geo. M. Cohan's Mystery Farce
SEVEN KEYS TO BALDPATE
Founded on Earl Derr Biggers's famous novel.

HARRIS 42d St. W. of B'way, Evgs. 8:15, Matinees, Thurs. and Sat. 2:20.
A New Farcical Comedy by Guy Bolton
THE RULE OF 3
With an Unusually Strong Cast

H. H. FRAZEE'S LONGACRE 48th St., W. of Broadway Tel., Bryant 23
Evenings, 8:20; Mats., Wed. and Sat., 2:20.
George Scarborough (author of "The Lure" and "At Bay") presents his latest play,
THE LAST RESORT
A Modern Melodrama in Three Parts.
Staged by J. C. Huffman

BELASCO W. 44th Street. Evgs., 8:15 Matinees, Thursday and Saturday, 2:20.
DAVID BELASCO presents
FRANCES STARR
In Henri Bernstein's Play
THE SECRET

CORT THEATRE 48th Street
Just East of Broadway
Most Beautiful Theater in America
Direction of JOHN CORT. Telephone, Bryant 46
Evenings, 8:20; Matinees, Wed. and Sat., 2:20.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth PEG O' MY HEART
By J. HARTLEY MANNERS

ELTINGE W. 42nd St. Evgs. 8:15 Mats. Wed. & Sat. 2:15
A. H. WOODS presents
The Yellow Ticket
a remarkable all star cast with John Mason, John Barrymore, Florence Reed, Emmett Corrigan, Julian L'Estrange, Macey Harlam, Elaine Inescort, and others.

WALLACK'S Broadway & 30th St. Evenings 8:20.
Matinees Wednesday and Saturday 2:20
THE FAMOUS ENGLISH ACTOR
CYRIL MAUDE
(The Liebler Co., Managers)
in
GRUMPY

WILLIAM A. BRADY'S
PLAYHOUSE
48th St., East of B'way. 'Phone 2698 Bryant
Evenings 8:20
Matinees Wednesday and Saturday, 2:20
THE THINGS THAT COUNT

Direction WILLIAM A. BRADY 48th St. Theatre, East of B'way. Phone 178 Bry't
Evenings at 8:20 | Matinees Thursday and Saturday at 2:20
TO-DAY
THE SENSATIONAL DRAMATIC HIT OF THE CENTURY

White, N. Y.

MISS GRACE BRYAN,
Leading Woman for William A. Brady in "Bought and Paid For."

ACTORS' FUND BENEFITS

Great Professional Charity Doing Noble Work in Many Directions

In their monthly report to the board of trustees, Actors' Fund of America, the executive committee reports as follows:

"There are thirty-five guests at the Home, all in good health, and they seem happy and contented.

"During the month of February three life members and 118 annual members were elected.

"The number of patients cared for by the Fund averaged 121 each week; of this number eighteen were cases of destitution only, and the total number cared for by the Fund during the month of February, including guests at the Home, patients at various hospitals, etc., was 151 persons each week.

"There were three burials during the month of February. They were those of William Laidlaw, Mrs. Mary Mulligan, and Ella Wilson.

"The care bestowed upon the case of Mrs. Mary Mulligan by the Fund is a very fair expression of the breadth and liberality of this great charity. Mrs. Mulligan was for years a head-cleaner at Wallack's Theater, and therefore, as she made her living by the stage, the Fund had the right to exercise this form of charity in giving her proper burial.

"During the month of February the Fund received a letter from W. S. Scott, a nephew of the late Alfred Hudson, expressing his gratitude for the Fund's kind care of Mr. Hudson during his illness and the respectable burial given him. He has given orders for the disposition of Mr. Hudson's personal effects, and states that it is his intention to reimburse the Fund for the cost of his burial.

"Mrs. Leona Soule, an actress who was saved from the sinking ship *Monroe*, has been cared for by the Fund since her arrival in New York.

"There has been a great deal of illness in New York, and the Fund physician, Dr. A. G. Castelli, attended eighteen patients at their home and forty-seven have received medical advice and treatment at his office.

"The general public, and those who should be especially interested in this Fund, is scarcely aware of the business of this charity administered by the board of trustees; its field of activities embraces the entire United States, supplying and caring for all who have made their living by the stage, without regard to nationality or religious creeds, not only through sickness but when destitute of financial resources.

"Can any one imagine anything more distressingly lonesome than to stand in this great city without a friend and destitute of all means for purchasing the ordinary comforts to support life? The Actors' Fund is a broad and noble charity, and the theatrical professionals are beginning to recognise and appreciate the dignity that attaches to an associate and an assistant to this charity."

A progressive Agency, expertly conducted. Hundreds of the elite Musical, Dramatic and Stock players frequent our offices daily.

"GRUMPY" TO CLOSE

Cyril Maude Going on Vacation—Will Return to America in September to Tour

The long season of Grumpy, during which time the production became known as one of the most unqualified successes of recent years, will come to an end on April 25. Cyril Maude will then start for Canada to go on a fishing trip of a few weeks' duration, following which he will return to London for a brief season there, under Liebler management. He will return to this country in September to take Grumpy on tour. Most of the members of his English company will return to London immediately after the conclusion of the engagement.

"CLIMAX" REVIVAL

Joe Weber Talks of Putting It on at the La Salle, in Chicago, with Headliners

Joe Weber is thinking of reviving Edward Locke's first success, The Climax. If he carires out his tentative plans, he will stage it at the La Salle Theater in Chicago about Easter, following the engagement at that house of September Morn, the Howland and Thomas production. In the cast he hopes to have Lina Abarbanell as the singer and Effingham Pinto in his original part of the musician.

HENDERSON PLAYERS

To Give Five One-Act Plays at the Berkeley Theater on Tuesday, March 17

On Tuesday, March 17, Professor Alfred H. Henderson will present at the Berkeley Theater the Henderson Players in five one-act plays in which one hundred persons, all students of the Henderson School of Oratory and Dramatic Arts, will participate. The programme will include The Toy Shop, a children's fairy play; Barbara, by Jerome K. Jerome; Love Goes all the Way, by Alfred H. Henderson; The Bracelet, by Alfred Sutro, and Major Kelly's Cork Leg, by O. H. Young. The Henderson Players will be at the grand ballroom of the Waldorf-Astoria on April 20.

"THE DUMMY"

Renamed "Kidnapped" and "The Plant," to Open March 12 in Atlantic City

The new play by Harriet Ford and Harvey J. O'Higgins, announced in these columns as The Plant, has been renamed The Dummy. It will open in Atlantic City on Thursday. In the cast are Ernest Truex, Ada Dwyer, Joyce Fair, Edward Ellis, Joseph Brennan, Joseph Tuohey, John Wheeler, Helen Macbeth, and Frank Connor. The piece is said to be a detective play of unusual kind, full of startling situations.

"XANTIPPE" AGAIN

Philip Bartholomae Acquires Rights for Summer Revival with Joseph Santley

William A. Brady has entered into contracts with Philip Bartholomae whereby that young manager is to become owner of the rights to John Frederick Ballard's play, Believe Me, Xantippe. He expects to revive it next Summer in Chicago, with Joseph Santley, who appeared under his management in When Dreams Come True, as the star. John Barrymore was the creator of the role in which Joseph Santley is to appear.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the association's rooms, suite 606, Longacre Building, the following members were present: Mr. Francis Wilson, presiding; Messrs. Edwin Arden, Charles D. Coburn, John Cope, Albert Bruning, Grant Stewart, E. J. Connelly, Richard Purdy, treasurer; Frank Reicher, and Howard Kyle. New members elected:

Harry C. Browne.	Nick Long.
Edith Browning.	Florence Mack.
H. Nye Chart.	Isadore Martin.
Harry Cowley.	Angeline Norton.
Marie Clifford.	Paul Nicholson.
A. Forsyth.	Clinton Preston.
Harold Hartsell.	J. Hartman Reeder.
Mabelle Jones.	Chas. I. Schofield.
John L. Kearney.	Susanne Willis.
Desmond Kelley.	

The deputies of Council were directed to report ill conditions in dressing rooms and in cases where local managers will not comply with the requirements of decency or health, the association's secretary shall complain to the local Board of Health.

A convention of actresses will be held on March 16 at 3 P.M. in the rooms of the Professional Woman's League, 1999 Broadway, New York city, at which our president will speak for the cause, aiming to increase the membership of women.

By Order of the Council,
BRUCE MCRAE, *Corresponding Secretary.*

"MIDNIGHT GIRL" NUMBER TWO

The Shuberts have formed a second company of The Midnight Girl to open at the Garrick Theater in Chicago in four weeks. Cecil Cunningham will play the role now being given by Margaret Romaine in the New York company.

DEATH OF EFFIE GERMON

Miss Effie German, for many years a prominent actress in New York, died March 5, 1914. She was born at Alton, Ill., June 3, 1847. Miss Germon entered the dramatic profession in 1856, since which date she had played with many notable actors. Her first appearance on the stage was at the Holliday Street Theater, Baltimore, Md., in which city her family resided. Miss Germon was descended from the Germons of Baltimore, an old theatrical family, and through her mother was a cousin of the late Joseph Jefferson. She had appeared under the management of Augustin Daly, Daniel Frohman and others, and was for many years leading ingenue and soubrette at Wallack's Theater, where she became a great favorite with the public. Her last engagement was under the management of Charles Frohman. In 1900 she retired from dramatic work and was received at the Actors' Fund Home, where she resided since that date. Miss Germon was highly respected as a woman and loved by all her former associates.

Her funeral was held from Campbell's Chapel Monday, March 9. Interment was in Actors' Fund Plot, Evergreens Cemetery, Brooklyn, N. Y.

STAGE NOTES

Miss Anne McMinn, of Katonah, N. Y., has entered the Henderson School of Oratory and Dramatic Arts as a student, taking the full course, and has won a half-rate scholarship. She will appear in all future productions of the Henderson Players, commencing with the performance of Major Kelly's Cork Leg at the Berkeley Theater. She will play Maggie Ryan, the lead.

BULLETIN FOR BOX OFFICE REFERENCE CONCERNING OLIVER MOROSCO'S ENTERPRISES

Cort Theatre, New York—LAURETTE TAYLOR in "Peg o' My Heart"
493 to 501st performances, gross for the week $11,594

"PEG O' MY HEART"—Co. A. (ELSA RYAN), FEB. 21-28	**"PEG O' MY HEART"—Co. B.** (BLANCHE HALL), FEB. 21-28
Return Week, St. Louis, Mo. - $9,290	Repeat Week, New Orleans, La., - $6,657
"PEG O' MY HEART"—Co. C. (PEGGY O'NEILL), FEB. 23-28	**"PEG O' MY HEART"—Co. D.** (FLORENCE MARTIN), FEB. 23-28
Week, Minneapolis, Minn., - $12,367	Week, Milwaukee, Wis., - - $9,189
"PEG O' MY HEART"—Co. E. (MARION DENTLER), FEB. 23-28	**"THE BIRD OF PARADISE"** (LEONORE ULRICH), FEB. 22-28
Canada, One Night Stands, - $3,749	Week: Detroit, Mich., - - - $9,489
"HELP WANTED"—Chicago. (HENRY KOLKER)	**"HELP WANTED"—New York** (CHARLES RICHMAN)
10th Week, Cort Theatre, - - $6,814	3d Week, Maxine Elliott's Thea., - $6,327

Total for Peg o' My Heart, week of Feb. 22 . . . . . $54,616
Total for other Morosco Enterprises, week of Feb. 22 24,621
Grand total for the week $79,437

[SEAL]

George Mooser, general manager for Oliver Morosco, being subscribed and duly sworn does hereby make affidavit that the above is a true and correct statement of the business done by Oliver Morosco's several companies on the days and dates given.
GEORGE MOOSER.
Sworn to before me this 2nd day of March, 1914.
JOAQUIN W. BUCKLEY,
Notary Public.

LAST WEEK
1452
Players were recorded on our Telautographs seeking engagements

Direct telephone lines and a special long distance service to managers' offices were kept busy with the flow of metropolitan and stock engagements.

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A Progressive Agency Expertly Conducted
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A good, cheerful and wholesome book by

JUSTUS H. TAYLOR
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WILLIAM R. JENKINS CO.
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The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO., Great Scenic Painting Studios, Main Offices, 417-419 So. Clinton Street, Chicago, Ill. Good, first-class scenery at reasonable prices. Our references: thousands of Theaters and Halls in the United States using our scenery.

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COSTUMES, WIGS, ETC.

WIGS and MAKE-UPS for Theatrical and Street use. Bald Character Wigs, $2.00; Soubrette Wig, $7.00. Send for Cat. Perez Jewish Supply House, 23 Thatcher Pl., Decatur, Ill.

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LITHOGRAPHERS AND PRINTERS

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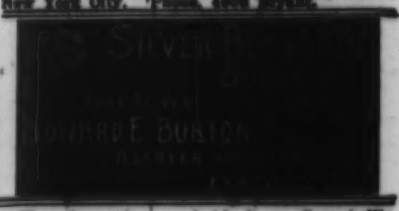
THEATRICAL PROPERTIES

SIEDLE STUDIOS, 338 West 39th Street, New York. Theatrical properties and Stage Accessories. Telephone, 760 Chelsea.

HENRY L. GEBHARDT, Theatrical Properties, Stage Accessories and Papier Mache, 439-441 West 48th Street, New York City. Phone, 4068 Bryant.



NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Stock Company Introduces Three-a-Day Policy —Plays to Be Shortened

An innovation has been inaugurated at the Majestic Theater, Des Moines, where the Nash Stock company is beginning an indefinite engagement that is attracting the interest of not only managers but also of actors and playgoers.

The policy is to present plays which will be so condensed that all scenes and incidents having no direct bearing upon the plot will be eliminated, making the time required for the presentation approximately an hour and a half, instead of the two hours or more necessary at present. Prices will be reduced in relation to the length of entertainment.

It is doubtful whether that part of the playgoing public which prefers its stage productions along the regular and familiar lines will look with any considerable favor upon the new idea. It will continue to patronize one-act plays when it wants tabloid drama and it will want its regulation-length drama with all its embellishments. To the restless, fad-worshiping element, however—an element which has had a perceptible increase of late—the experiment will doubtless prove attractive. An evening's entertainment to this element is mapped out now to a formula which might be deciphered by the theater's prescription clerk as representing sixty per cent. of dancing, thirty per cent. of cabareting and the remaining ten per cent. divided among the drama and other diversions.

To the actor, even though much of the dialogue and stage business is curtailed, it will mean more work, as two performances are to be given in the evening and one in the afternoon. However, there is the possible redeeming feature that with the curtailment the stock actor's work will necessarily be more careful and finished. To the manager the project will assume, perhaps, the greatest importance in that it may offer him an opportunity in its price reductions to recuperate his coffers to an appreciable extent after the last two financially distressing seasons.

STOCK IN NEW YORK

ACADEMY OF MUSIC.—The week of March 9, beginning with a matinee Monday, at the Academy of Music the stock company was seen in The Conspiracy, which ran the whole season last year at the Garrick Theater. The play, which has only recently been released for stock use, has many thrills and more than the usual number of laughs. The story concerns the plight of a young girl who escapes from threatened white slavery and her efforts, aided by her brother and assistant district attorney, to wipe out "the Scarlet Band," as the gang of tenderloin criminals is called. Theodore Friebus as the attorney and Priscilla Knowles as his sister are doing excellent work. The cast is very small and employs all the members of the regular company.

METROPOLIS THEATER.—The House of Bondage, which has made such a success at the Academy of Music, is meeting with much encouragement in Harlem, with Florence Pinckney as the new leading woman, replacing Mae Desmond. The entire company was seen to advantage, each character being well portrayed.

WADSWORTH. — Guy Harrington is most happily cast this week in the leading role, In Wyoming, in which he has played with great success many times. Florence added new laurels in her impersonation in the opposite leading role. John Hammond Dalley, Arthur Bell, Jerome Renner, Harriette Sheldon, Henrietta Godwin, and Edith Spencer gave their usual careful interpretation.

CECIL SPOONER.—The popular Bronx company is presenting this week with great success He Fell in Love with His Wife, H. S. Sheldon's dramatization of E. P. Roe's novel of the same name. Frederic Clayton gave a splendid performance of the husband, while Miss Spooner was charming and effective as the wife. The other members of the cast gave capable support.

ANGELL STOCK AT LANCASTER, O.

LANCASTER, O. (*Special*). — The Angell Stock company, headed by Joe Angell and Alice Bowdish, opened an indefinite engagement at the Chestnut Street Theater, Feb. 23, under the management of C. W. Lawford. This is the first time Lancaster has had the opportunity of welcoming an organization of this kind, and judging from present indications, both financially and artistically, Manager Lawford's venture is a successful one.

Mr. Lawford is a man of wide stock experience, having received his early training at the Castle Square Theater in Boston. Two seasons ago he piloted the destinies of the New Castle Opera House, New Castle, Pa., at which theater he housed the Horne Stock company for a highly profitable engagement of sixteen weeks.

THAIS MAGRANE AT PITTSBURGH

PITTSBURGH, March 10 (*Special*).—Thais Magrane has been engaged as leading woman of the Davis Players, succeeding Irene Oshier. She made her first appearance last night in The Man from Mexico, supporting Thomas W. Ross in his last week of his starring engagement with the company. Miss Magrane has recently been appearing with great success in Everywoman, playing the title-role. Prior to this she was leading woman with Robert Hilliard in A Fool There Was.

IRENE OSHIER CLOSES

PITTSBURGH, PA., March 9 (*Special*).—Irene Oshier, for the past seven months the popular leading woman of the Davis Players at the Duquesne Theater, closed her engagement last Saturday night. She made her farewell appearance as Grace Douglas in The Aviator, supporting Thomas W. Ross in the latter's second week of his special starring engagement. Miss Oshier opened with the Davis Players at the Grand last Summer in The Girl of the Golden West. She has made many friends in Pittsburgh.

J. ARTHUR YOUNG. *White, N. Y.*

J. Arthur Young is recognized as one of the most versatile players on the American stage, having been associated, during his twenty years' experience, with every kind of production, ranging from Shakespeare to musical comedy. Much of this versatility is due to the excellent training of stock work. Mr. Young made his stock debut in New York with a company that was composed of such present well-known players as Dorothy Donnelly, Laura Hope Crews, and George Le Guere. His latest stock appearance was with the Harlem Stock company, playing comedy and character roles. He appeared last season in The Yellow Jacket, in which he scored a triumph as the farmer Lee Sin. Previous to this he was seen in the ill-fated An Aztec Romance at the Manhattan Opera House. Though the play ran but four nights, Mr. Young made a decided impression in a part which he created at a few hours' notice. In the West he was prominent in the support of Louis James, playing Shakespearean roles and assuming the title-role of Peer Gynt. His favorite roles are Dr. Jekyll and Mr. Hyde, D'Artagnan, Edmond Dantes, The Gladiator, and The Silver King.

BROOKLYN MANAGERIAL CHANGES

Important changes in the management of the Keith theaters took effect on March 2, when Manager Al. Trahern, of the Greenpoint Theater, exchanged places with Manager Lew Parker, of the Crescent. Patrons of the Greenpoint regret Mr. Trahern's transference, for in the months of his managerial direction he has given the playgoing public some of the finest productions ever seen in Brooklyn.

NEW PLAY TO BE PUT ON AT CRESCENT

A new four-act play, What Every Minister Knows, by Evelyn Blanchard and Adelaide Stedman, will be produced by B. F. Keith on March 23 at the Crescent Theater, Brooklyn. The play deals with the low salaries paid to clergymen as compared with the earnings of men in other professions. Homer Lind will play the role of the underpaid minister. The rest of the cast will be made up of Crescent players.

WILLIAM MACAULEY AT BROOKLYN

William Macauley, who has been playing the leading role in one of H. H. Frazee's productions of Fine Feathers, has been re-engaged for Keith's Greenpoint Theater Stock company at Brooklyn. He will open March 16 in Merely Mary Ann. The announcement has been warmly welcomed by Brooklyn theatergoers, with whom Mr. Macauley is a great favorite.

EMMA BUNTING AT BIRMINGHAM

BIRMINGHAM, March 9 (*Special*).—The Emma Bunting Stock company opened an indefinite engagement at the Bijou Theater yesterday, succeeding the Beulah Poynter company. Miss Bunting, who has just concluded a profitable engagement at New Orleans, is a great favorite in this city and it is predicted that she will play to her usual excellent business.

JAMES EDWIN DEDMAN.

WATERBURY POLI STOCK TO CLOSE

WATERBURY, CONN., March 10 (*Special*). —The Poli Stock company, which has been playing at the Jacques Theater, will close its engagement March 14, as S. Z. Poli has leased the theater to the P. F. Shea Theater Company for two years. Burlesque will be the future attractions at this house beginning March 16. Mr. Poli intends shortly to erect a large and new theater for his local patrons.

C. F. CASWELL.

BEULAH POYNTER CLOSES

The Beulah Poynter Stock company, which has been playing an indefinite engagement at the Bijou Theater, Birmingham, closed Feb. 28. The farewell attraction was The Heart of a Child, Zelda Sears's dramatization of Frank Danby's novel of the same name.

STOCK IN BROOKLYN

As Camille, Louise Carter, the popular leading woman of the MacCurdy Players, essayed her greatest triumph this season at the Gotham Theater March 2-7. Morey Drisko scored as Armand, while Kate Woods Fiske, James Kyrie MacCurdy, Jack Rollins, Leah Peck and the other members were seen in the minor roles.

The first stock production in Brooklyn of We Are Seven was offered to patrons of the Crescent Theater. Leah Winslow and George Alison divided honors in a production which evidenced the master hand of Director Masson. William Evarts deserves special mention for his portrayal of Colonel Avery.

Noel Travers and company were seen in a splendid production of The Ghost Breaker. Mr. Travers found the role originally played by H. B. Warner very much to his liking.

The Man from Mexico, splendidly revived, was last week's offering at the Greenpoint Theater. Alfred Swenson and Nora Shelby were seen in the principal roles, while Harry McKee, Pearl Gray, Frances Williams, Bessie Warren, Charles Wilson, and Francis Joyner were seen to advantage.

J. LEROY DRUG.

NASH STOCK OPENS AT DES MOINES

DES MOINES, IA., March 9 (*Special*).—The Nash Stock company began an indefinite engagement at the Majestic Theater yesterday with The Blue Mouse as the opening attraction.

The roster of the company includes Claudia White, late of the Grace Hayward Players at Oak Park, Ill., as leading woman. Miss White has appeared in stock at Brooklyn, Cincinnati, Birmingham, Atlanta and elsewhere, and has been prominent in casts of companies on tour. George C. Robertson is the leading man. Mr. Robertson was in one of the Officer 666 companies last season and this year has been in stock in Cincinnati. Howard C. Race is stage director and will play second business. Hila Morgan is the ingenue. C. E. Gordon has the juvenile assignments. Blanche Tarver and Lew Harrington will play character roles. Charles Montgomery is the principal comedian, while Hal Worth and Virginia Sterling will play general business.

The policy at the Majestic will be a new play each week, starting with Sunday matinee.

STOCK AT SPRINGFIELD, MO.

Robert Dempster, who has been starring throughout the Middle West in The Right Princess, and Emmet Newton have organized a stock company which will play a Spring and Summer season at the Landers Theater, Springfield, Mo. Among the members of the company are Theodore Doucet and his wife, Eleanor Grayce. Mr. Doucet will act as director while Miss Grayce will play ingenue roles.

MORTON CO. CLOSES AT SCRANTON

SCRANTON, PA. (*Special*). — The Morton Opera company closed their successful season at the Lyceum Theater March 4. The Girl in the Clouds was the last offering, and notwithstanding the blizzard the business was splendid. The company has made many friends here who will extend a royal welcome when they return next season.

C. B. DERMAN.

LEAVENS STOCK CO. IN SCHENECTADY

SCHENECTADY, March 10 (*Special*).—The Leavens Stock company opened at the Mohawk Theater March 9 for an indefinite engagement. Alias Jimmy Valentine is the opening attraction. Gladys Malvern and Elmer Buffman have the leading roles.

NAT SAHR.

LEE MILLAR WITH CECIL SPOONER CO.

Lee Millar has replaced Robert Fraser as leading man of the Cecil Spooner Stock company, opening his engagement March 9 in He Fell in Love with His Wife. Mr. Millar is a well-known stock actor and has appeared in several road companies.

ROSTER OF SMILEY STOCK COMPANY

The roster of the Emily Smiley Stock company, which opened an engagement at the Liberty Theater, Philadelphia, March 9, includes Emily Smiley and Wayne Arey in the leading roles, Dave Lawler, William Slider, Clarence Chase, Richard Barthelmess, Eleanor Miller, Caroline Harris, and Florence Hill, with Maurice Stanford as stage director.

STOCK PLAYERS IN TABLOID DRAMA

HAVERHILL, MASS. (*Special*).—Prince Elwood and Miss Townsend, late of the Mayer Stock company, which closed its season Feb. 28 at the Orpheum Theater, are to present a series of tabloid drama at the Academy Theater.

MARRIED PEOPLE IN A COMPANY

Editor DRAMATIC MIRROR:

SIR.—There is an article in your issue of March 4 signed "Ambitious," asking why Eastern stock managers won't engage married people in the same company. Personally I have always favored them in my own company at the Broadway Theater, Bayonne. There is but one single man in the company. The work of the stock player is hard, and they need the relaxation of home life more than in any other line of our profession. A man and woman who are happily married, working in the same company, earn more money and appreciate their engagement and give better work to their employer. They are more settled in mind, each having a good influence upon the other. The director profits by having contented players to direct, and I speak from experience when I state that contentment and happiness get over the footlights. Of course I have had some trouble with some married people—either the man or woman getting the other in hot water and making it necessary to make two changes instead of one; there is always an exception that makes the rule, and because of two or three "bad boys" why condemn all? In my twelve years of directing I have found a little consideration for the happiness of the people I have had the honor to direct has netted me paying results.

R. G. EDWARDS,
Manager and Director Luella Morey Stock Company, Broadway Theater, Bayonne.

1,000 TIMES FOR LONERGAN COMPANY

NEW BEDFORD, MASS., March 10 (*Special*).—The Lester Lonergan Players celebrated their 1,000th performance at Hathaway's Theater March 9. Of the original company which opened the engagement on April 10, 1911, only Lester Lonergan and Bernard Steele are left.

DORNER STOCK FOR NIAGARA FALLS

A. C. Dorner is busily engaged in organing a stock company which he will install at Niagara Falls March 16. The latest stock releases will be played.

Barton Williams and Lillian Bayer have joined Mr. Dorner's Elmira company as stage director and leading woman, respectively.

NEW PLAYERS AT NEWARK

Edith Harcourt, of the legitimate stage; Grant Ervin, formerly with Henry W. Savage, and Clyde Callcotte, of the Belasco forces, are the new players with the Brownell-Stork Stock company at Newark, N. J.

STOCK NOTES

After a season with Annie Russell at the Little Theater, Philadelphia, Leslie Austen will join the Albee Stock in Providence.

Lenore Phelps, leading lady of the Louis Dean Stock company, is filling a very successful engagement in Shreveport, La.

Florence Gerard has been engaged by the Robert Hunter Stock company at Altoona as character woman.

George Henry Trader, stage director, took charge of the Auditorium Stock company, Kansas City, March 9.

Adra Ainslee, who recently returned from Philadelphia, where she was leading woman in the American Stock company, is recovering from an attack of the grippe.

Carl V. Daintree opened as Sassafras Livingston in The County Chairman at the Denham Theater, Denver, Colo., and scored a hit.

The Empire Stock company of Providence, R. I., closes April 1. Homer Barton will be at liberty after three years' engagement with this company.

Gilberta Faust is the new second woman of the Davis Players at the Duquesne Theater, Pittsburgh, and made her debut week of Feb. 23 in Checkers in the role of Sadie Martin.

Charles B. Howson continues to add to the good first impression he made when he joined the Academy Stock company at Halifax. Last week in The Usurper he made an unmistakable hit.

Lillian Niederauer as Dolores in The Ghost Breaker was so beautiful a picture that her portrait is to be painted by a Boston artist, who happened to see her performance with the Malley-Denison Stock company at Fall River last week.

Manuel Snyder returned to the Grand Opera House company, Brooklyn, after an absence of some months in the West with a road production. The reception given him proved his popularity with the Grand's patrons.

S. K. Fried, stage-manager of the Lyceum Players, New Britain, Conn., will resign from the company on March 14, closing in Quincy Adams Sawyer, and will open the following week as stage-manager with the Mary Servoss company at Grand Rapids, Mich.

Ewing Rafferty made his debut upon the professional stage with the Pitt Players, March 2, in The Younger Generation. Mr. Rafferty was a prominent figure in the P. A. A. dramatic performances in the capacity of both actor and author.

Tony B. Stanford has been engaged by the North Brothers for their stock company in Fort Smith, Ark., to do the juveniles and light comedy. Mr. Stanford has been with The Divorce Question, which closed recently, for the past twenty-five weeks.

Florence Jerrald, just returned from Texas, whither the death of her father, the well-known writer and journalist, Colonel Jerrald, had called her, has signed with the Hunter-Bradford Stock company at the Mishler in Altoona, Pa.

Charles Balsar, who has been playing leading business with the Percy Haswell company at the Duchess Theater in Cleveland, Ohio, has gone to his home in Jackson, Mich., owing to the closing of that house, due to the illness of Percy Haswell. Charles Balsar is consequently disengaged for leading business.

Grace Shanley, who for two seasons was with Dustin and William Farnum as Virgie in The Littlest Rebel, appeared in that part with the Poli Players at Worcester, Mass., last week. The Poli management featured her in their advertising and the S. R. O. sign was out at every performance. Miss Shanley has been held for this week's attraction, Speed, playing the boy's part created by William Collier, Jr.

CUYLER HASTINGS'S WILL

Information was telephoned, March 3, to Dittenhoefer, Gerber and James, counsel for the Actors' Fund of America, by the law firm of Huntington, Rhinelander & Seymour, that the will of Cuyler Hastings, the actor, who committed suicide on Jan. 10, last, was executed by him at the Player's Club on Dec. 3, last. It left the bulk of his estate, which was estimated at $25,000 to his half-brother, George W. Hastings, a lawyer in Toronto, and his half sister, Anna Garrett Munro. To Marion Irene Vivers, a resident of Australia, he bequeathed "the sum of $1,000 in addition to fifty shares of the Mackay Company's preferred stock and two Interborough-Metropolitan 4½ bonds, which are her property, purchased with her money."

The will was found in a safe deposit box in the Fifth Avenue Safe Deposit Company's vaults.

SAMUEL FLETCHER DEAD

Samuel Fletcher, retired theatrical business manager, died suddenly at the home of his daughter, Mrs. A. Walter Hermann, at Rye, N. Y., March 5, at the age of eighty-two. Mr. Fletcher came to this country, from Ireland, sixty years ago and soon after became business manager for Edwin Booth, remaining with him until the great actor's death. He was manager for other famous actors. His last position in that capacity was with Sousa's band. He retired about ten years ago and has since then lived with his daughter, Mrs. Hermann, beside whom he is survived by another daughter.

MISS COLLIER ON SHAKESPEARE

Miss Constance Collier was the guest of honor at the second of the series of Drama League luncheons given at the residence of Mrs. Eugene Coleman Savidge one day last week. Miss Collier discussed the attitude of many toward Shakespeare as one of kneeling worship. "If they could be made to stand up," she said, "and look at him and take him simply and openly for what he is and what he means, disregarding other people's point of view, and just listening to what Shakespeare himself says, they would understand the beauty and joy and sparkle of his plays."

JAMES FORBES SAILS

James Forbes, playwright and producer, sailed on Saturday for abroad. He is going solely for a rest. His first stop will be Algiers. His stay will last at least two months.

HOLLIS COOLEY GOES TO 'FRISCO

Hollis E. Cooley has been appointed director in chief of special events at the Panama-Pacific Exposition in San Francisco next Summer by Charles C. Moore, president of the exposition. Mr. Cooley recently resigned as secretary and general manager of the National Association of Theatrical Producing Managers.

ROYCE TO DIRECT STAGE FOR DIPPEL

Andreas Dippel has engaged Edward Royce to act as stage director and producer for his Opera Comique company. Mr. Royce has staged musical plays for George Edwardes in London. He has also acted in that capacity for Charles Frohman.

UNDER NEW MANAGEMENT

Gillpatrick and Marburg, the translators and owners of Maria Rosa, have canceled their agreement with F. C. Whitney, the producer. The play may go on the road this season with another company and under new management.

GOSSIP

Rights have been secured and a movement begun for the production of Eugene Brieux's play, The Red Robe, in this country. It deals with law as it operates in some modern courts. A reading of the English version lately took place at the home of Mrs. William Alfred Perry in this city.

William W. Crimans is playing Father Shannon in At Bay, having joined the company after the closing of We Are Seven.

Whitford Kane, Mona Limerick, Frances Waring, Dallas Anderson, and Haviland Burke, of the Fine Arts Theater Repertory company, at Chicago, arrived in New York this week. The season at this theater closed after two extensions and a brief tour under the auspices of the Drama League of America.

Lillian Keller, who has been playing Ethel in the Peg o' My Heart company in which Elsa Ryan and Henry Stanford are now appearing, has been removed to Atlantic City on account of her recent illness. It is reported that she is convalescing.

George Nolan Leary, recently with The Master Mind company, accompanied Director Frank Powell, of Pathe Freres's studio, on his recent trip to Florida for scenes for a new Pathe feature.

John Pollock's dramatization of Tolstoy's masterpiece, Anna Karenina, which Leonard Shepherd went over to create a part in with the well-known Russian actress, Madame Lydia Yavorska, last October, is still playing to packed houses at the Ambassador's Theater, London. Mr. Shepherd was over here, directing a company for Ben Greet, all last Season.

Horace V. Noble and wife (Teresa Lorraine) will celebrate their fifteenth wedding anniversary, also their 700th performance of their roles in Mr. Robert Edeson's play, Where the Trail Divides, on March 14, under the management of Messrs. Klimt and Gassolo.

Eugene Foxcroft, the stage-manager of the Western company of Within the Law, is being entertained throughout the Southern territory by his many friends, which he made while holding a similar position for nine consecutive years with Fits and Webster in A Breezy Time.

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ATLANTIC CITY

"Maids of Athens" Has Successful Premiere—Music Pleasing—Book Humorous

Henry W. Savage presented, for the second time this season, the premiere engagement of a Hungarian operetta at the Apollo Theater on Friday night, March 6. Though the present title, Maids of Athens, applied only to the chorus in the first act, and the former title, King of the Mountains, was applicable to the principal character, and the billing of the operetta as "The Merry Widow's Big Sister" caused much disappointment to many by reason of the expectations thus created—the new piece proved able to stand by itself.

The music is, in many respects, more perfect than most of the recent scores from the Lehar writings, and is particularly pleasing to music lovers. But of the twelve listed numbers, five are by other composers, mostly of a decidedly inferior popularity, and their ragtime tunes clash with the more musical score of Lehar.

Victor Leon's book, which has been well adapted by Carolyn Wells, is resplendent with humor. In introducing two clever detectives of the Sherlock Holmes-Dr. Watson's burlesque variety, pleasing comedy is provided, and the scenes which begin in a ballroom continue through a wooden fastness in the mountains and finish aboard the forward deck of a United States man-of-war. The scenes are laid in Greece, with a Prince of Athens, who also poses as a mountain bandit in the principal role.

The co. was particularly notable for its singing and acting abilities. The dancing is confined almost altogether to the chorus where it is well presented, though not to the extreme of most modern pieces. Miss Hughes led in the favor accorded her singing. The cast:

Prince of Faros ..... Albert Pallaton
Captain William Penn Harris ... James Harrod
Princess Photini ..... Bernice Mershon
Mary Louise ..... Lelia Hughes
Van Green ..... Bert Gilbert
Tybe Green ..... W. S. Percy
Mrs. Hartley ..... Marie Horgan
Mr. Hartley ..... Arthur Woolley
Manager ..... James Davis
Marsh ..... Jessie Dickerson

A new play, The Dummy, by Harris Ford and Harvey O'Higgins is to be presented in Atlantic City on Thursday night, March 12. The story will deal with a lost child, the police, and a detective.

Arrangement has also been made of the presentation of Billy Black, with H. B. Warner. H. H. Frazee is the producer.

R. G. WALKER.

SPRINGFIELD, ILL.

Damaged Goods at the Chatterton March 9 received a large patronage. The leading physicians of the city heartily indorsed the play in every way.

Attendance at the Chatterton for the last two weeks has been good, in spite of bad weather and unsettled conditions in the city. Edith Thayer in The Firefly Feb. 19 created a favorable impression; also Paul Veron got hearty applause, but rest of co. was only fair. R. Iden Payne's English Players presented the plays, Lonesome Like and Dolly Reforming Herself, to a very small audience Feb. 16. The Light Eternal played a return engagement Feb. 21, 22. The co. closed their season here on account of poor business. The Girl of My Dreams with Olga Von Hatzfeld in the leading role, failed to please a good house on Feb. 25. The Traffic played a return engagement March 4.

Satisfactory business and mayor bills of vaudeville have been the rule at the Majestic the last two weeks. Fay, Two Coleys and Fay, Armentor Brothers, Four Athletas, Adams and Guhl, Chin and Marble, and Abe Attell were the most appreciated acts on the bills from Feb. 15-28.

The Tango Pirates, Cole's Dogs, and Pauline were the features of the bill at the Gaiety the last two weeks.

Business has taken a decided boost at the Empire burlesque house.

All picture theaters report business of a fair nature, and a fine grade of films as a rule is shown at all the places.

The Lincoln Picture Theater was destroyed by fire about ten days ago; this is one of the picture houses that supply films to the colored population of this city.

ELMER L. TOMPKINS.

SALT LAKE CITY

E. H. Sothern and his excellent co. gave three delightful performances at the Salt Lake Theater Feb. 27-28 to large and enthusiastic audiences. If I Were King was twice presented, the engagement closing with Hamlet. Sharing honors with the star was George W. Wilson as Louis XI. Elizabeth Valentine and Helen Singer were each popular, and almost made up for the absence of Julia Marlowe, who has always heretofore been with her husband.

Nance O'Neil at the Orpheum week of March 1 proved a drawing card. Her name meant more to the box-office than the gruesome playlet she presents—a playlet of venomous serpents and death. It is a pity such talent must go into such unpleasantness. Martin E. Johnson's South Sea Island pictures were popular. Bert Fitzgibbon as Daffy Dill—mere idiocy which makes you laugh in spite of yourself—was encored to the echo, a fair proof of "what the people want." Albert Von Tilzer, Dorothy Nord, Conly and Webb, Lucie Valmont and Jack Regnen, the Pantzer Duo, made an excellent bill.

At the Empress "Big Jim," the trained bear, proved a great card.

Under the auspices of the Graham Lecture Bureau, Helen Keller drew a mammoth audience March 3, which packed the Mormon Assembly Hall on the Temple Block.

C. E. JOHNSON.

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CHICAGO NOTES

The only new attraction to be seen in Chicago the past week was Lady Gregory's The Chasvalls by the Irish Players. The play proved to be a splendid satire upon the Irish character. It deals with the contrasts in disposition of the two Caravan brothers, Peter and Antony, who have been arrested and sentenced to be hanged because of Antony's desertion from the army. How they relieve themselves from their embarrassment furnishes delightful comedy. Arthur Sinclair scored as one of the brothers. The comedy is followed by Shaw's Shewing Up of Blanco Posnet, with Eithne Magee in the leading role. The business done by the players has been excellent. Under the patronage of the Drama League and under the guidance of the Chicago Theater Society, the company will make a tour of the Eastern cities beginning March 16.

The receipts of Ethel Barrymore's second week at Blackstone equaled Warfield's recent memorable engagement when the season's record for attendance was broken. Miss Barrymore seems to have established herself more firmly than ever in the estimation of local playgoers.

Among other plays that continue are Young Wisdom at Powers, which has "caught on" splendidly, the critics declaring it to be the best satirical comedy seen here this season. The success of the play has been abandoned for the present, the appearance of Ruth Chatterton at this theater in Daddy Long Legs.

The Deadlock continues at Howard's. The Speckled Band at the Studebaker has attracted the interest of physicians by virtue of Lyn Harding's portrayal of one afflicted with locomotor ataxia. Help Wanted at the Cort has passed its one hundredth performance. The Passing Show of 1913 is prolific at the Garrick. Seven Keys to Baldpate is playing to capacity at the Grand.

Imminent changes include the return of Robert Hilliard in The Argyle Case for a three weeks' engagement at the Olympic, beginning March 9. Donald Brian opened at the Illinois on the same date with The Marriage Market. Peck of Pickles, with Kolb and Dill, have succeeded Primrose and Dockstader at the American.

Prunella follows the Irish Players at the Fine Arts March 16. The Trojan Women will be revived by Maurice Browne at the Little. Billie Burke and E. H. Sothern are also early arrivals. During Sothern's local engagement a new romantic play by Justin Huntley McCarthy will have its first performance. Anril attractions scheduled are John Drew, Ruth Chatterton, the first performance of Madame Moselle, and the premiere of William J. Hurlbut's new play, The Man Who Would Live, with Julie Herne and Elliot Dexter in prominent roles.

Weber and Fields have departed after a most successful engagement. They played to capacity at every performance at the Auditorium during their two weeks' sojourn. Their receipts are said to have reached $45,000. After a short road tour Mr. Weber intends to take up again the business of management and production. It is said that he will shortly revive The Climax, with Lina Abarbanell and Effingham Pinto in the leading roles.

Sebastian in modern dances, the Rev. Alexander Irvine, and Cathrine Countiss were features of last week's bill at the Palace, while the Rigoletto Brothers and Mason and Keeler were the headliners at the Majestic.

PORTLAND, ORE.

McIntyre and Heath and the Ham Tree Mule turned them away at the Heilig during the first half of last week. The reception of the stars upon their first appearance at each performance amounted to a popular demonstration. During the second half of the week, Mutt and Jeff in Panama, at $1 maximum, taxed the capacity of the house.

Our Wives, presented at the Baker by the Baker Stock co. last week for the first time on the Pacific Coast, demonstrated the evenly balanced composition of this excellent co. Business continues to be very good.

There was a well-rounded bill of good vaudeville at the Orpheum last week and the public responded liberally. Ray Samuels won great applause. Harry Woodruff, the headliner, with his playlet, A Regular Business Man, pleased highly.

McMahon and Chapelle headed a strong bill at the Empress last week. Local interest attached to Fred Brown, of Brown and Elyier, who do a musical act. Brown was born in Portland and received his early stage training here.

Motion picture devotees who have admired Rena Keefe on the Vitagraph screens during the past five years, filled Pantages last week to see their favorite in a fragment of musical comedy called College Town. On the same bill were Walter Heirsche and Idasto Mciver, with a comedy sketch called A Theatrical Agency, which won many curtains.

The "denatured" or "innovation" tango was the feature of a one-act musical comedy named Papa's Boy, at the Lyric last week. Dan Norton and Dorothy Raymond starred.

JOHN F. LOGAN.

COLUMBUS

John Drew and his excellent co. pleased the patrons of the Hartman in his double bill, The Tyranny of Tears and The Will, Feb. 25, 26. Julia Sanderson, Joseph Cawthorne, et. al., in The Sunshine Girl, played to three capacity houses March 3, 4, and received enthusiastic notices from the local press. Christie Macdonald in Sweethearts March 10, 11. Neil O'Brien and his minstrels gave the best minstrel show seen in Columbus for many a day at the Hartman March 2.

Keith's Theater presented a good bill, headlined by Will Ward and The Matinee Girls.

The offering at the Broadway last week was a novelty, especially for a theater supplying entertainment at so low a price. The New York Cabaret Revue supplies the entire entertainment, but included in the offering are vaudeville numbers enough to fill the average bill. The stage setting is an interior of a modern cafe, the various diners and entertainers making their entrance from the audience.

What Happened to Mary, with Anne Bradley as Mary, and that excellent actor, Lawrence Evart, as the misogynist, played at the Lyceum March 2-7.

L. G. LATHAM.

ST. PAUL

The success of the Huntington Players at the Shubert continues unabated. The Deep Purple was revived Feb. 22-28. This was the play that introduced the Huntingtons to St. Paul at the Metropolitan last Spring. The Love Route was presented for the first time here March 1-7. Alias Jimmy Valentine, also presented at the "Met" last Summer, was revived March 8-14. Mr. Gunn, the new leading man, who succeeded Arthur Barrett, has made a very favorable impression. Mr. Huntington was taken ill after the first performances of The Deep Purple, and his role of Laylock was played by Guy Durrell.

Robert Mantell in Shakespearean repertoire was the wholly satisfactory attraction at the Metropolitan Feb. 22-28. William Hodge in The Road to Happiness came March 1-7. May Irwin March 8-11.

Catherine Countiss and co. and Ella and French shared headline honors at the Orpheum Feb. 22-28, while Neptune's Gardens held the biz type position March 1-7.

Empress headliner was In Old New York Feb. 22-28, and Mermaid and the Man March 1-7.

Grand had Vanity Fair March 1-7.

JOSEPH J. PFISTER.

CALGARY

Little Women delighted large audiences at the Sherman Grand Feb. 23-25. Jane Marbury as Joe, Lillian Dixon as Aunt March, Donald Gallagher as Laurie, and Robert Fisher as Professor Bhaer, were admirable, and the balance of the co. was fully up to the standard, which we expect and have always received from Mr. Brady. Orpheum Vaudeville Feb. 26-28. The Quaker Girl follows.

The first week of Pantages vaudeville at the Lyric drew big business, and the bill presented deserved it. Phil La Tosca, a clever juggler; Richards and Montrose, and Milton and Dolly Nobles were features.

M. Kyle, late lessee of the Empire, playing Pantages vaudeville, is taking a well deserved holiday. It is expected that the Empire, after some remodeling, will be used for stock purposes.

Carl Milligan, formerly manager of the American Theater in Spokane, is acting as manager of the Lyric at present.

Business at most of the picture houses continues good.

GEORGE FORBES.

MARRIED

Charles F. McHenry and Donalda O'Neill, who play the leading parts in The Baby company, were married by the Rev. Bastian Smith, in Jackson, Mich., Feb. 28.

Marion Hale, of the Ziegfeld Follies Chorus, and Cabot Wickerware, who makes his home at the Manhattan Hotel, New York, were married, March 5, by Dr. G. C. Houghton at the Little Church Around the Corner. The couple have gone away on their honeymoon.

Harry Reeves, treasurer of the Newark Auditorium, was quietly married week before last to Mrs. Marie Brennan. They will reside in Newark until the end of the present season, when they will visit Mr. Reeves's home in Pennsylvania, and Fred Johnson, formerly manager of the Auditorium Theater in Newark, new manager of the Metropolitan Theater in Cleveland, O.

Ed. Aiken and Sallie Day, members of the Gaskill and MacVitty Southern The Shepherd of the Hills Company, were married by Rev. D. M. Walker of the Stanford Christian Church at Stanford, Ky., on Feb. 19. Mr. Aiken is playing the part of the Shepherd and Miss Day has appeared in the role of Pete for the past two seasons.

Cecil Lean and Cleo Ernyt were married by Judge Hugo Parr of the Superior Court in Chicago Feb. 21. Florence Holbrook was Lean's former wife.

Madame De Beau, star dancer of the Valeska Suratt company, and C. C. Williams, of New York, were married at Atlanta, Ga., Feb. 16, after a two weeks' courtship. The bride was the widow of Jack Collingsworth Goodhue, a Harvard student. She was from Brookline, Mass. Her maiden name was Lina Boucher. Mr. Williams is a son of L. C. Williams, silk manufacturer, of New York.

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"Whip" Opens at Opera House.
"Crinoline Girl" at Garrick.

PHILADELPHIA, March 10 (*Special*).—The blizzard last week was a rather eventful way for the second week of Lent to begin. What it did to the theatres in Philadelphia is worth while recording. Some of the companies after a sleepless night spent on the train snowbound, somewhere between New York and here, managed to arrive in time to give their production Monday night. All were not so fortunate, however. Tired and hungry, Doris Keane who opened at the Adelphi arrived in time for Monday night's production together with half her company, but for hours she waited to hear from Leslie Faber, her leading man, and when he failed to show up the play was called off at the last minute and its opening postponed until Tuesday.

The same is true of The Crinoline Girl, which was to open at the Garrick with Julian Mitizee as the star. Unable to get a train from New York to Philadelphia on Monday also delayed his opening at the Garrick.

The company of A Fool There Was was detained for the Walnut for twenty-four hours on the road, and arrived in town so late Monday night that they had no time to assume their parts.

At the Casino the company of Belles of Beauty Show were marooned somewhere in a blizzard, and this burlesque house was also dark Monday.

Fortunately Forbes-Robertson and Gertrude Elliot were not snowbound. As a result his farewell engagement in Philadelphia at the Lyric was uninterrupted. This noted English actor has had a splendid reception while playing here, and business has been very good notwithstanding it is the Lenten season.

That sometimes a snowstorm gives an understudy an opportunity to shine was evidenced last Monday night at the Forrest, where Oh! Oh! Delphine is the current attraction. Frank McIntyre, Octavia Brooke, and Frank Doane were all caught in the storm, and the understudies who assumed their parts received five curtain calls at the close of the second act.

No matter how hard you try you cannot tease Harry T. Vonde, Keith's general representative here. Only three of his nets broke through the snow blockade Monday, but this only resulted in the afternoon's bill having a double headliner. Jack Norworth, who lives out in Oaklane, happened to be in town taking a needed rest. In answer to Mr. Jordon's emergency call, he graciously came down and filled in—a treat unexpected by the Keith's patrons. Mercedes, a wireless thought transmitter, aided by Mlle. Santone, in a very unusual act, made good right from the start. A special demonstration was given by this unusual pair at the Penn and Pencil Club, and the writer was there with Drs. Alfred Gordon and J. Madison Taylor. Even these noted medical authorities could not discover the method of transmission.

Lawrence Anhalt, who some years ago was house manager at the Adelphi, is again with us, having leased the Little Theater, details of which were announced in last week's Mirror. Without a doubt of the week was the presentation here of The Whip, which comes at the Metropolitan Opera House with a capacity audience. The production was so stupendous that this is the only stand in town to which it could be produced.

The Poor Little Rich Girl is in its final week at the Broad. J. SOLIS-COHEN, Jr.

FROM BOSTON

"Fanny's First Play" a Hit.
"Jim's Marriage" Shelved.
"His Womenfolk" Produced.
"Where's Your Wife?" Wins Craig's Farce Title Contest.
Santley to Star in "Xantippe."

BOSTON, March 10 (*Special*).—Some of the openings that were scheduled for March 2 were seriously delayed by the big storm. Gaby, who was to have had only a week at the Shubert anyway, had to content herself with four days, as the scenery and the precious costumes did not arrive until Wednesday. Fanny's First Play was likewise delayed until Wednesday, opening at the Park with the matinee.

Fanny is being hailed on all sides as one of the events of the season, and has every prospect of having a long run. The Drama League has issued a bulletin in approval.

The Little Parisienne proved a pleasant surprise. Gaby was expected to be the whole show, and indeed without her the piece would be much weaker; but the quality of the music, and the ability of some of the company, Charles Angelo and Louise Meyers especially, make the piece more than tolerable. The individual hit is undoubtedly made by Louise Meyers as one of the small Dutch girls. She's an incipient Elsie Janis.

There are just now a number unusual for Boston of plays that are scheduled for long runs: Within the Law at the Majestic. Under Cover at the Plymouth, Raymond Hitchcock at the Tremont in The Beauty Shop, Molly Pearson at the Boston in Bunty, besides Fanny; and the number will be enlarged next week by the coming to the Hollis of The Poor Little Rich Girl. Other bills this week: Cort, Margaret Anglin in Shakespeare; Colonial, Fine Feathers; Hollis, Billie Burke in The Land of Promise; Shubert, De Wolf Hopper and the Gilbert and Sullivan company; Castle Square, the Craig Players in Mrs. Gorringe's Necklace.

Manager Ed. Smith is showing a cardonable pride in the Wilbur, the new Shubert house, that is to be opened the last of the month. The new theater is in the Colonial style in Harvard brick and white marble, a style that ought to be adopted as the standard for Boston building. An inspection of the interior reveals it as of a comfortably "intimate" size, shallow, as the fashion now is, and finished quietly in ivory white, with a few touches of gold. The large lounges, below the orchestra floor, help to make the new house a theater of real distinction.

The Little Cafe will come to the Colonial next week, and Kitty Gordon in Pretty Mrs. Smith to the Cort, after the longest jump on record, Los Angeles to Boston.

The winner of John Craig's check for $100 for best title for the unnamed farce-comedy produced at the Castle Square is I. Thacher, and the name of the piece is now Where's Your Wife? an excellent selection.

Joseph Santley is to be starred in another production, probably in Chicago, of the Craig-Harvard prize play, Believe Me, Xantippe, which had a long run at the Castle last year, and which was played later by Mary Young and John Barrymore.

The play that Grace George tried out recently (for a week it was here at the Shubert), Jim's Marriage, has been shelved. She may join Winthrop Ames's company at the Little in The Truth.

His Womenfolk, the play with which Abby Merchant won this year's MacDowell fellowship at Radcliffe, was produced March 3 and 4 at the 47 Workshop. Professor Baker's "laboratory theater." Josephine Preston Peabody, author of The Piper, and Beulah Marie Dix, author of The Road to Yesterday, are to give readings for the Workshop.

At an "opera night" at the Boston City Club March 5, Director Russell, of the Opera House, and several of the singers were given a good-by dinner to celebrate the coming trip to Paris of the company. At a concert afterward, Scotney, Howard White, Mardones, and others sang.

Joseph P. Dumas has acquired exhibition rights in New England of the Canadian Bioscope's production of Evangeline.

The Players' Equal Suffrage League gave a reception for Lotta Crabtree at the Brewster March 6. Many members of companies in town were guests, and Mary Shaw came over from New York to read her "Our Friends, the Antis." Miss Crabtree is the "Lotta" famous of old. She is now one of America's wealthiest women. Besides extensive holdings in several other cities, she owns here the entire corner at Boylston and Washington streets, including the Brewster and the Park Theater. FOREMAST ISLAND.

FROM BALTIMORE

Chicago Grand Opera Co. Closes Uninteresting Local Season.
Poli Co. Tries Musical Comedy.
Mrs. Fiske Coming March 23.
"Doll Girl" Opens at Academy.
"Little Miss Brown" Liked.

BALTIMORE, March 10 (*Special*).—The opera season which has just closed has not proven quite as successful as in past seasons. The season's list of works numbered seven, and included Rigoletto, La Boheme, Tosca, Butterfly, Die Walkuere, Tales of Hoffman, and The Jewels of the Madonna. The first four operas attracted good-sized audiences. Boheme and Butterfly, through their popularity, attracted good audiences, and the former proved the most satisfying work of the season from a vocal standpoint, but Butterfly left much to be desired. The attendance at the last of the three named operas was disgustingly small, except in The Jewels of the Madonna, which deserves to rank with Boheme as giving entire satisfaction in the interpretating cast. The performances of Die Walkuere and Tales of Hoffman were the least interesting, and both works have seldom been heard with less satisfaction than on this occasion. The gist of the trouble lies in the fact that Baltimore thought it should be given an opportunity to hear some of the new and much-heralded singers, especially when three-fourths of the seats at the Lyric are held at $5 each. Marcoux, Edvina, Bori, Hempel, Muratore, all of whom have sung in Chicago, Philadelphia, and Boston, were artists whose appearance would have undoubtedly attracted extra dollars to the box-office. Baltimore feels slighted at not being considered good enough to hear these singers, but being compelled to pay $5 for opera which boasted of not more than one or two artists of first rank, while in other cities no distinction was made, and the best was provided at the same price.

Hilda Williams and Richard Carle in The Doll Girl began their long-promised engagement at the Academy on Monday to an overflow house. This trio have been booked at the Academy for three different weeks during the past four months, and each time, owing to change in route and to the success they scored in Chicago, the management was compelled to postpone the engagement. The Doll Girl is good musical comedy, and the large following of Carle and Williams are giving them splendid support. The costuming and scenic effects are extremely pleasing. March 23, Mrs. Fiske in Mrs. Bumstead-Leigh.

Little Miss Brown has at last reached Baltimore, where it began its engagement at Ford's Monday. A most flattering reception was accorded it both by the press and the first-night audience. Madge Kennedy gives a performance which should not be missed, and Albert Brown gives most capable support. Week of March 16, The New Henrietta.

The production of The Travelling Salesman last week was capably handled by the Poli Players. Miss Huff, the leading woman, was taken ill on Monday morning, and Fay Wallace, the ingenue of the company, offered to save the performance at a few hours' notice by essaying her part. To her credit let it be stated that she scored a decided success under the severe handicap of not having had the benefit of one rehearsal. Such pluck as exhibited by Miss Wallace in jumping into the breach deserves the highest praise, and she has greatly strengthened her hold on the public. This week they are attempting Madame Sherry, and, judging by their past efforts in musical productions, their success is problematical.

The New York Philharmonic Orchestra gave the last concert of its Baltimore series at the Lyric March 9. With each successive appearance Mr. Stransky strengthens his hold upon local music lovers. Strauss's Death and Transfiguration was given a wonderful reading, which will not soon be forgotten by those fortunate enough to have heard it. Alma Gluck, who enjoys the distinction of having a larger personal following in Baltimore than any other musical celebrity on the stage to-day was the soloist of the evening. She was in splendid form, and her voice has grown in volume of tone since her last appearance here. Miss Gluck will be heard in a recital at the Peabody Conservatory on the 20th of the month.

The children's theater movement is now in full swing at the Jewish Educational Alliance, and one can go there most any afternoon and find a group of boys and girls either rehearsing or busily at work arranging their costumes for whatever drama they are preparing to give. Mr. and Mrs. Max Carton are responsible for getting the movement under way at the settlement. The main purpose of the movement is to encourage the reading of books which will increase their proficiency in the use of the English language. I. BARTON KEMP.

FROM WASHINGTON

"Maids of Athens" a Success.
"The Auctioneer" Draws Well.
"Bunty" Charms at Belasco.
James K. Hackett Welcomed.
Hebrews Want "The Merchant of Venice" Barred from Schools.

WASHINGTON, March 10 (*Special*).—With business duplicating that of other former big successes, David Warfield at the National Theater last week presented his earliest success, The Auctioneer. Marie Bates, heading the support, shared in the honors of the week.

The current week's offering is Henry W. Savage's new Viennese operetta, Maids of Athens, the joint work of Franz Lehar and Victor Leon, which has its first big city opening with a capacity attendance and scored a notable success. Next week, Richard Carle and Hattie Williams in The Doll Girl.

James K. Hackett in A Grain of Dust was the excellent return offering at the Columbia Theater when the star was again strongly welcomed. Theatrice Beckley and Rowland Bpckstone were prominent in his support. Mr. Hackett during his engagement received the very pleasing news that he had fallen heir to an estate of $1,500,000 through the death of Mrs. Minnie Hackett Trowbridge, the actor's niece. In another column will be found a story of greater length. Mr. Hackett stated in an interview that his coming into an inheritance will not change this season's tour and bookings, or, for that matter, many season engagements. Nearly Married is a strong hit with a big opening Monday night audience.

Bunty Pulls the Strings charmed large audiences during the past week's engagement at the Belasco. The present week's offering is The Pleasure Seekers, with a cast of notable strength and numbers.

The Poli Players during the past week gave a strong and artistic performance of When Knighthood Was in Flower. Frances Nelson was again strongly praised for her spirited and artistic portraiture of Mary Tudor, and Richard Buhler won extended praise for his Charles Brandon. The current week's bill is Kindling.

An attractive bill is on view at Keith's, that includes Gertrude Hoffmann and company of forty players in a musical revue that lasts over an hour, presenting twelve scenes and Dane Claudius and Lillian Scarlet.

The Gay New Yorkers at the Gayety present a new musical burlesque, Madame, Who Are You? Practically, all of the song numbers are new and written by Harry Von Tilzer.

Requesting that The Merchant of Venice be eliminated from use as public school reading matter, on the grounds that it fosters prejudice, Simon Wolf, president of the Washington Branch of the Independent Order of the B'nai B'rith, has written to Ernest Thurston, superintendent of schools, upon the subject. Congressman Julius Kahn, of California, himself an actor, that attained distinguished prominence in Shakespearean roles before he entered politics and became a Congressman, is collaborating with Mr. Wolf.

SAN FRANCISCO

The Columbia is in its last week with Robin Hood, ending March 8. Bessie Abbott made a wonderful impression. By response to a request the opera will be given a matinee at the Greek Theater, University of California, March 11.

Mrs. Douglas Crane at the Alcazar is in her second week ending March 8 in Her Soul and Her Body. Fred Belasco intends to take Mrs. Crane on the road with a selected co. Herbert Lelong and Lydia Shannon are coming to the Alcazar to play an engagement next week in Years of Discretion.

Harry Lauder opened at the Cort March 2 to a capacity house, and his entertainment was much enjoyed.

The Savoy is still running The Crime of the Law.

Marie Dressler in Merry Gambol is still running well at the Gaiety.

The Orpheum had Marie Lloyd as a headliner, but the best number is a holdover, Dooley and Sales. New features were Alcide Chantaine, Binns and Binns, Lovett and Foster, and Hoskney co., jugglers.

Bert Leslie, Charles Lawlor and his daughters in a sketch, Burke and MacDonald also in a sketch offering were features at the Empress.

A Baby Contest, Dancing Horses, Hal Davis co., and Murray Hill were the drawing cards at Pantages.

Perrie Hartman is now the stage director of the Gaiety.

Henrietta Crosman will soon be at the Columbia with Tongues of Men.

Pritzi Scheff will be at the Orpheum March 15.

Margaret Illington is to play a return engagement at the Cort soon. A. T. BAILEY.

CINCINNATI

Julia Sanderson and her Sunshine Girls co. played a fairly prosperous week at the Grand, opening Feb. 23. Joe Cawthorn was her principal support. He has always been a big favorite in this city, and in this year's production he added to his laurels. Fanny Ward in Madame President followed March 2. The star and play were favorably received by press and public, and although it was her first stellar appearance in this city, business was very good. She has practically the same co. that appeared with her in New York. Excuse Me followed March 9, with Willis Sweatnam featured in his old part of the porter.

For the week of Feb. 23 the Lyric had no regular attraction, so the Traffic in Souls pictures were shown and to crowded houses throughout the week. The Pleasure Seekers opened for a week March 1 to biz business, which continued throughout the engagement. The cast contained all the Hanky Panky stars, and did excellent work. The Bird of Paradise followed March 8 for the week.

At the Walnut for week of Feb. 22 was Eugenie Blair in Madame X. The star was excellent in the title-role. Willis Claire, a newcomer in the dramatic field, was very good as Raymond Florist, and carried the big scene in the last act with conviction. Harry Bradford and William Seibert were prominent in the support and came in for advantage. The co. supported for the week March 1, followed March 8 by The Warning.

Sam and Kitty Morton headed the bill at Keith's, March 1 and made a big hit. Beauty Is Only Skin Deep also scored. The rest of the bill was good. Gertrude Hoffman was booked to headline the bill for week of March 8, but canceled her engagement. The Hamilton County Federation of Catholic Societies have placed the ban on Miss Hoffman's work in this city, agreeing to boycott her appearance. When The Family Cupboard was recently seen here this organization boycotted it to the extent that the management estimated its loss at $1,500, and Miss Hoffman thought best not to appear. It is understood that the society is also boycotting Fannie Ward's play at the Grand.

The Cabaret Girls were at the Olympic March 1, followed by The Rector Girls.

At the Gayety for the week of March 1 The Rosey Posey Girls were seen.

The German Theater Stock co. were seen in Der Fledermaus Sunday night, March 1, when the opera was given in very good fashion. The future of this German co. of players is somewhat in doubt, as they have not been very substantially supported this season.

JOHN REDMOND PROCHE, Jr.

WINNIPEG

May Irwin was the attraction at the Walker week of Feb. 23. Pop o' My Heart week of March 2, followed by Little Women March 9.

The Permanent Players at the Winnipeg played an old-timer, The Ninety and Nine week of Feb. 23. Merely Mary Ann was the offering for week of March 2. The City March 9.

The Pantages, the splendid new vaudeville house, is playing to big business each week. The bill for week of Feb. 23 was especially good. Week of March 2, Barnold's A Hot Time in Dogville was the headliner.

Good bills and big business is the word at both the Orpheum and Empress.

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HACKETT HEIR TO FORTUNE

Actor Will Receive $1,500,000 of Niece's Estate

Talk about luck! James K. Hackett, without realising it, passes beneath the goddess Fortune: and she?—she spills the contents of her cornucopia all over him. And this, too, after his many battles with the fickle goddess. The actor, by the death of Mrs. Minnie Hackett Trowbridge, who died at her home, 72 Park Ave., New York, March 5, has become heir to about two-thirds of an estate worth $2,500,000. The irony of it all lies in the fact that Mrs. Trowbridge desired that her wealth should go to others and not to Mr. Hackett. He had never been received at her home, had declined to hold any communication with him and had expressed totally different plans as to the disposition of her estate. As Mrs. Trowbridge did not know Mr. Hackett personal feeling could hardly have prompted her desires in the matter. However, it has been known for three or more years by other relatives, close personal friends, lawyers and financial institutions who had managed the property that the actor must inevitably receive the bulk of it.

Mr. Hackett inherits the money because he as an uncle of Mrs. Trowbridge is nearest of kin and entitled to a residuary estate bequeathed to the deceased woman's husband, Francis E. Trowbridge, who died in 1910. Being a sufferer from aphasia, at the time of her husband's death, Mrs. Trowbridge, the following year, was declared incompetent by the courts, thus precluding every possibility for her to make a new will. This fact was known to her and caused her the most poignant grief in her lucid moments.

Mrs. Minnie Hackett Trowbridge was the daughter and only child of John Keteltas Hackett, distinguished lawyer, for years Recorder of New York City. He was the son of James Henry Hackett, of the first half of the nineteenth century, and most famous Falstaff of his time. Recorder Hackett was the son of the actor by his first wife, Katherine, who was herself famous on the stage of England and the United States. She died in 1845. James H. Hackett married a second time of which marriage James K. Hackett, born in 1869 was the sole issue. His father was sixty-nine years old at the time of his son's birth. To Miss Minnie Hackett came three different inheritances: from her father, her mother, and from Charles H. Contoit, long dean of the Trinity Church Corporation. She married Francis Emory Trowbridge when more than sixty years old. When past fifty Miss Hackett became engaged to a man of the name of Moulton, who came from Vermont. The marriage was arranged and Mr. Moulton came to New York for the wedding. He stopped at the Manhattan Hotel and was stricken with pneumonia, of which he died.

MANAGERS SUE MUNICIPALITY

CHICAGO, March 2 (*Special*).—Two suits, aggregating $50,000 alleged damages, were filed in the Federal Court here to-day by Ed. E. Drew, of Bailey and Drew, owners of The Traffic, the much-discussed play that has just completed a four months' run in Chicago, and by Colonel Bill Thompson, lessee and manager of the Waukegan Opera House, against Mayor Bedinger, the Aldermen and the city of Waukegan, the suits growing out of Mayor Bedinger's stopment of The Traffic from playing in that city, and the complainants, each of whom asks for $25,000 damages, assert that the Mayor, who never saw the play, described it to the Council in a manner false, misleading and defamatory to the property and to those interested in presenting the drama. Several small town officials have already interfered with The Traffic, and the objectors have in every instance been individuals who have never witnessed the performance. "Petty politics, local feuds and hysterical reform faddists," says Manager Drew, "have in each case given us trouble. Hereafter we will fight this kind of injustice in the Federal courts. Never again will we submit to have our property and its owners slandered and injured by false reports and provincial bigotry. The Traffic has had no opposition in the larger cities and towns. Three companies are now en tour in this play." JOHN H. RAFTERY.

"DAD" RUSSELL, CENTENARIAN

LINCOLN, NEB., Mar. 2 (*Special*).—James G. Russell, the oldest Civil War veteran in Nebraska and perhaps in the entire country and the oldest showman in the United States, celebrated his 100 birthday Mar. 1.

"Dad" as he is called by his army of friends in Lincoln was born in Bangor, Me., March 1, 1814. His parents were James and Mary Russell. He had two brothers, named William and John, and two sisters, Mary and Jane. He has not seen his sisters or brothers for a number of years and does not know whether they are now living. He has expressed the wish that if any of these relatives survive he may be able to hear from them through the newspapers.

"Dad" started in the show business when he was sixteen years of age, joining the Jerry Maybe circus which was the P. T. Barnum show of the day. He stuck to the show business for twenty years as a tumbler and boss canvasman. At the opening of the Civil War he left the circus and joined the Seventh Kansas Cavalry. After the war was over he settled at Brownville, Neb., and opened a hotel. Later he became a freighter, making long trips across the plains, carrying freight.

Sixteen years ago he joined the staff of the Oliver Theater and remained continuously in service until September, 1913, although he was then over ninety-nine years of age. Several years ago he had a bad fall, at the theater, down a flight of steps, but apparently recovered from the effects of the accident.

In the early days of the show business he performed on the same stage as the noted Tony Pastor and other big theatrical stars of the olden times.

Mr. Russell has been very sick for the past month and at times it was feared that his wish, that he live to celebrate his 100 birthday, would not be granted; but as the day drew near he gradually improved until he was able to receive callers on his birthday. He was visited by a large number of the Civil War veterans and called everyone of them by name as they shook his hand. D. C. FRIEND.

EMMET LENNON AT HOUSTON

HOUSTON, TEX. (*Special*).—Emmet Lennon, the grand opera singer, and who has also appeared in several light operatic productions, has taken up his residence in this city. He intends to establish a musical conservatory that will include vocal, piano, violin, drama and operatic departments. The teaching of harmony, counterpoint, canon and fugue will be important features of the school.

Mr. Lennon's pronounced personality, combined with the fact that he possesses a tenor voice of rare quality, should make his venture an eminently successful one. Mr. Lennon has appeared in grand opera in Chicago, singing the role of Faust in the opera of that name. Recently he has appeared in the roles of the Prince in The Yankee Prince and Prince Alador in The Spring Maid.

PHILHARMONIC CONCERT

A programme of romantic composers is announced by Stransky, for the concert of The Philharmonic Society in Carnegie Hall, on Friday afternoon, March 13. Leo Schuls, principal violincellist of the orchestra, will be the assisting soloist. He will play the Schumann Concerto in A minor, Op. 129, for violincello and orchestra and the orchestra will render Weber's Overture, "Der Freischuts" and the Nocturne and Scherzo from "A Midsummer Night's Dream." The symphony will be Schubert's seventh in C major. There will be no Thursday evening performance preceding this week's Friday afternoon concert.

NEW THEATER AT LA JUNTA, COLO.

LA JUNTA, COLO., March 7 (*Special*).—The new Rourke Theater will be opened on Monday, March 9, with Margaret Illington in Within the Law as the attraction. Joel W. Todd, the manager of the Grand at Rockyford, Colo., will be in charge, having leased the house for five years. The new playhouse is equipped with all modern improvements. The seating capacity is 900. The best of road attractions will be booked. Motion pictures and vaudeville will be given on "open" nights. PAUL HENKEL.

FORREST HOME CELEBRATION

The Edwin Forrest Home celebrated the one-hundred and sixth anniversary of its founders' birth, last Monday, with a dinner, attended by about sixty invited guests, which proved a delightful event. Conspicuous changes are in contemplation for the building; among them the addition of a new drawing-room and a little theater that shall fulfill every purpose for which it is planned. April 23 is set for a Shakespearean fête at the home.

DRAMA LEAGUE BRANCH FOR DECATUR

DECATUR, ILL., (*Special*).—Organization of a Decatur center of the Drama League of America will probably take place at a meeting to be held in the Association of Commerce at an early date. Circular letters have been sent out by E. B. Hitchcock of the league's publicity committee to a number of Decatur people urging them to attend the gathering. P. B. EWING.

IRVINE RECITAL

A recital of original monologues, including sketches in French, Italian, English, and Irish dialects, is to be given by Theodora Ursula Irvine of Carnegie Hall on the evening of March 16 in the East Room of the Waldorf-Astoria. Mr. Vernon Archibald, baritone, will sing a group of Hallet Gilbert's songs with the composer at the piano. This is an entertainment looked forward to by all who know the artists concerned.

FIRST CIRCUS NEWS

EL PASO, TEX., (*Special*).—The El Paso circus season will be opened this year by the Selis-Floto circus and Buffalo Bill show. Harold Bushea, traffic manager of the circus, is here arranging for the routing of the show. The circus comes here on March 30. El Paso will be the second stop of the 1914 circus, which opens its season at Albuquerque, N. M. T. E. SHELTON.

DILLINGHAM UNDERGOES OPERATION

Charles B. Dillingham underwent an operation for appendicitis, at the German Hospital, this city, March 4. The operation was performed by Dr. Willy Meyer and the patient is reported as doing finely. Mr. Dillingham was prevented by illness from visiting his office for more than a month.

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FORTY YEARS AGO

J. H. Barnes in the London "Stage."

In the autumn of 1881 I went to New York under engagement to McKee Rankin. Rankin had come to London in April, 1880, with what, I think, was the very best of all the so-called Western dramas, The Danites, by Joaquin Miller, "the poet of the Sierras," as he was called. Coming at that season of the year, he was able to collect what is now called a "star cast," who were anxious to visit London and willing to accept terms accordingly. Many of the company were leading artists I had met during my visits to America, whose names will be found in these notes, among them W. E. Sheridan, Natt Lingham, Lindsay Harris, and dear, good Ned Holland, who died within two months of my writing these lines. The play was produced at Sadler's Wells theater, then under the management of Mrs. Bateman, and made such a favorable impression that it was transferred to the Globe, where it ran along merrily for some months. During his time in London, Rankin saw, and was struck with, William and Susan at the St. James's, and arranged to produce the play in New York. He engaged me for my original part, and to stage-manage the play on the St. James's lines. One condition of the London production was completely reversed in New York. Rankin was an excellent William, but Mrs. Rankin could not compare with Mrs. Kendal as Susan: but the fates were dead against us as it proved. All of us of a certain age will remember the thrill of horror that ran through the nation when news came that President Garfield had been shot by a cowardly assassin on that fateful day, July 2, 1881. A good man, worthily risen from a log cabin, brave, honorable, and the chosen ruler of a great people, bound to us by every tie of kinship and interest, had been laid low by the hand of a degenerate who was, as Shakespeare says of Barnardine in Measure for Measure, "Unfit to live or die." For two months, in spirit, we watched by the sufferer's bedside with fear and hope alternating in our hearts as the daily bulletins were announced. When he was removed to Elberon, by the sea, on Sept. 6, hope was in the ascendant; on the 15th, hope gave way to despair. Blood-poisoning had set in. On the 19th, he breathed his last, to the grief of the whole civilised world, and on the same 19th we produced in New York City, at the Fourteenth Street Theater, William and Susan. We heard the news as we finished the performance; and the next day the city was draped with black in every corner; the whole nation was beside itself with grief, and business was practically dead for days. In those days every production in America depended greatly on the "send-off," as they called it, and I don't think it is much changed to-day. Nothing could stand up against such a "facer," and William and Susan was as "dead as Queen Anne." When the public recovered its wonted spirit we did another new play, by Joaquin Miller, called '49, a story of the first gold rush to California, which was in that year. It was in a terribly chaotic state when the manuscript reached us, and we had to use all our wits and experience to get it into acting shape. Some time after, during some legal action anent the play, I believe Rankin testified that the second act was entirely constructed by myself. From recollection I don't think I should have claimed so much as that; but I did a good deal to it and all I could. With William and Susan dead, much of my value to Rankin was gone. Obviously I could not be expected to rival a fine actor like W. E. Sheridan in a purely American part that fitted him superbly in The Danites, and in a thousand little unpleasant ways I was made to feel it, so that after about eight weeks, having received an offer from Joseph Brooks to join him for a tour of the then popular Drury Lane drama, The World, I came to an amicable and equitable arrangement with Rankin in Chicago, and left there with Brooks one Saturday after a matinee for New Orleans, where I opened on Monday. With The World I continued the whole of the season.

URBANA NEWS ITEMS

URBANA, ILL., (*Special*).—After being closed a week on account of scarlet fever quarantine, the six theaters of Urbana and Champaign opened for business, Wednesday, March 4. Rose Stahl was compelled to cancel her engagement, at the Illinois Theater, on account of quarantine. A German play, to be presented at the Illinois in the interest of the German department of the University of Illinois, was canceled on account of the company being snow-bound. C. C. BURFORD.

IN LARGER QUARTERS

The necessity for larger space and better facilities to handle their increased business compelled the Indianapolis and Louisville branches of the H. W. Johns-Manville Company to seek larger quarters. The new address of the Indianapolis branch is 408-410 North Capitol Avenue, that of the Louisville branch, 658-661 South Fourth Avenue. Both of these branches will include ample warehouse accommodations in addition to showrooms for the display and sale of this firm's varied line of asbestos roofing, pipe coverings, insulating materials, lighting fixtures, automobile accessories, etc. In connection with the last-named line, unusual aims have been taken in the equipment of service departments for the benefit of the customers who desire speedy adjustments, repairs, or replacements.

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INDIANAPOLIS

"Peck of Pickles," with Kolb and Dill, Has Successful Premiere

Kolb and Dill presented for the first time on any stage at the Shubert Murat Feb. 27, 28 their new musical play, Peck of Pickles, which promised to be another success for these comedians from the Pacific Coast. Prominent in their support are Maud Lillian Berri, Olga Steck, Alice Hills, Ruby Leslie, Earl Benham, and Thomas Rolfe. The opening was postponed from Thursday to Friday night, as the baggage car loaded with scenery broke down between Buffalo and Cleveland, and did not reach here until too late for the scheduled opening. The Traffic March 2-7, Robert Mantell March 9-14.

Howe's Travel Pictures proved an entertaining diversion to large audiences in a short booking between the regular attractions at English's Feb. 27, 28. George Arliss in Disraeli March 2-7. Daddy Long Legs, with Ruth Chatterton, March 9-11. Christie Macdonald in Sweethearts March 12-14. Joseph and His Brethren March 16-21.

Thomas E. Shea was a good drawing card at the Lyceum March 2-7, presenting The Whirlpool. Dr. Jekyll and Mr. Hyde, and The Bells.

A lively bill of fun, song, and dance at Keith's March 2-7 was headed by Robert L. Dailey and co. in Our Bob, the latter a playlet full of laughs. Prince Lai Mon Kim, the Chinese tenor; John Geiger and his Talking Violin, Paul Morton and Naomi Glass in My Lady of the Bungalow, Mae West, C. H. O'Donnell and co. in Flashlight Cragin, Hanlon and Clifton, and Rooney's Athletic Girls, all scored.

One hundred and twenty-five members of Christamore Settlement, including the Service Club of Men, the Friendly Neighbors Club of Women, and ten of the settlement workers, were guests of the Murat March 2 at the opening performance of The Traffic.

George Arliss spoke before the members of the Drama League at the Propylaeum afternoon of March 3, giving his views on the present conditions of acting and drama.

The first theater party ever given by local Chinese in honor of one of their countrymen was celebrated at Keith's afternoon of March 5, when fifty local Chinese heard Prince Lai Mon Kim, the Chinese tenor, on the bill this week, whose voice has been highly praised by the critics.

PEARL KIRKWOOD.

NEW ORLEANS

French Opera Co. Closes Unprofitable Season—M. Affre to Continue as Manager 1914-15

The Pen o' My Heart co. gave an extra performance at the Tulane March 1.

For week of March 2-7 the Stratford-Upon-Avon Players presented in the order named the following: Kind Richard the Second, The Merry Wives of Windsor, The Merchant of Venice, King Henry the Fourth, Hamlet, As You Like It, and Othello. Each performance was creditable, and the individual members of the co. displayed marked ability. John Drew March 8-14.

Little Lost Sister, presented by a fair co., was the attraction at the Crescent March 1-7. The play was well acted and teaches a moral. Neil O'Brien Minstrels March 8-14.

At the Orpheum, for week of March 2-8, the features were: Sergeant Bagby, Mr. and Mrs. Vernon Castle in motion pictures, and Mack and Orth.

M. Affre's French Opera co. closed its season of three months Feb. 23, and the rank and file of the co. returns to France. The season has not proved a financial success, but that does not deter Mr. Affre from continuing as manager for 1914-1915, when he hopes to retrieve all losses and give the patrons of opera the most brilliant season they have ever enjoyed.

At Pearce's Tudor a picture, entitled Into the Future, and featuring New Orleans, was good drawing card.

At the Lafayette the features for March 1-7 were: The Romero Family, Frish, Williams and Toolin.

The many smaller motion picture houses are holding their own.

J. M. QUINTERO.

PITTSBURGH

Robert Hilliard and his co., billed to appear at the Nixon March 2-7, did not arrive in the city Monday, and therefore the Monday night's audience was dismissed and the money refunded. The delay was due to the severe storms. However, Mr. Hilliard appeared in The Argyle Case March 3-7, drawing capacity houses. Good support was given by Stella Archer, Agnes Everett, W. T. Clark, Harry Hart, and Edwin Holland. Stop Thief followed.

Pittsburgh at last had the opportunity of witnessing Within the Law, at the Alvin March 2-7. The principals included Helen Ware, Frank Campeau, Eugene O'Rourke, and Beatrice Noyes. Monday night's performance did not begin until 9 o'clock, owing to a delay in the arrival of scenery, caused by the snowstorm. This offering is booked for another week.

Thomas W. Rose was seen in The Aviator, at the Duquesne March 2-7, with the Davis Players. Mr. Rose was delightful in the title-role, and the same can be said of Irene Ushler as Grace Douglas.

The Pitt offered a double bill week March 2—The Younger Generation and Pittsburgh. In the cast of the former were Wilson Day, Nellie Granville, Louise Rial, Ewing Rafferty, and others. Pittsburgh dealt with strike and unlift. Robert Gloekler was not in the cast; Mary Hall had little to do, but did it well. The Easiest Way March 9-14.

Blake O'Hara in In Old Dublin appeared at the Lyceum March 2-7, and the offering proved one of the most pleasing seen here this season. Mr. O'Hara's singing and acting were both delightful and he was supported by an all around good cast.

The Gayety had The Trocaderos, with Frank Finney, featured March 2-7, and Robie's Beauty Show followed. Girls from Maxim's entertained at the Victoria March 2-7. Parisian Beauties March 9-14.

Bert Williams headed the bill at the Grand week of March 2, and proved a "real" headliner. Frank Sheridan and co., Bert Melrose, and the Gliding O'Mears were also on the bill. Gus Edwards's Matinee Girls is the headliner March 9-14.

Rackety-Packety House was seen at Carnegie Music Hall March 4-7 (matinees only). Master Kingdon Brown and his two sisters, Dorothy and Marjorie, of the Children's Theater, New York, were seen in their old parts, while the rest of the cast was composed of Pittsburgh children. Clinton Hamilton, of the Children's Theater, was the director.

The regular season of The Pitt closes May 1, when it will be given over to picture plays, including Les Miserables, The Virginian, etc.

DAN. J. PACKINHAM.

BIRMINGHAM

Passing of Majestic Theater—Lyric Vaudeville Does Big Business

The Majestic Theater, which was built about eight years for a vaudeville house, and played interstate time, was sold recently to General Louis V. Clark and associates, and will be remodeled and fitted as a commercial house. General Clark is the owner of the Lyric Theater Building, which is contiguous to the Majestic.

The Orpheum slipped in a week of tabloid, with Max Bloom, in The Sunny Side of Broadway for the week of March 2, and played to splendid business. Vaudeville will be resumed the week of March 9.

The Lyric is doing an excellent business, and capacity houses are quite frequent. Lucy Daly, a great Birmingham favorite, is sharing the headline honors week of March 2 with Swor and Mack. Both of these acts are real topnotchers, and are always assured of a warm reception here. Two more Birmingham favorites, Sam Chip and Mary Marble, are booked for the Lyric the week of March 16, and it is needless to add that they will be great box-office magnets. They were members of the Bijou Musical Stock co., which played here for an indefinite engagement several years ago, at which time Otis Harlan and Gertrude Hoffman were members of the same organization, the latter a chorus girl. Max Hoffman was the musical director of the co.

Coming attractions at the Jefferson are Ziegfeld's Follies, Neil O'Brien's Minstrels, John Drew, and Otis Skinner.

Doc Baker is pulling the business to the Amuse-U with his big voice. Doc is one of the best rag singers in the business, and is booked for four weeks at the Amuse-U.

JAMES EDWIN DEDMAN.

SPOKANE

Spokane Playgoers Prefer Shakespeare to Modern Attractions

Large audiences filled the Auditorium on Tuesday and Wednesday night, and enthusiastically received E. H. Sothern and his co. If I Were King was the production of Tuesday night, and hundreds failed to gain admittance. Mr. Sothern's art brought forth an ovation. Hamlet brought forth another large appreciative audience on the following night. The supporting characters in the plays were also splendidly accorded their share of credit as well as the star. Shakespearean plays when ably staged and with a co. of high quality draw capacity houses in Spokane. Modern attractions frequently fail to attract good houses, and none have been received here with the tributes accorded to Mr. Sothern and his co.

The annual benefit of the Theatrical Mechanical Association proved a big hit at the Auditorium Thursday night. Professional and amateur performers, both local talent and acts from the various houses, contributed to the programme which lasted from 8.45 P.M. to 12.20 A.M.

Half Back Sandy, staged at the Auditorium Monday night by the Young Men's Sodality Dramatic Club of St. Aloysius's Church, was enthusiastically received by a packed house.

The American Theater has received an exclusive contract to the local rights for the George Kleine motion picture attractions.

W. S. MCCREA.

DENVER

Broadway patrons were glad to see E. H. Sothern, though they sadly missed Julia Marlowe, if I Were King March 2-7. Hamlet was played Saturday night, and showed Sothern at his best. This week, Margaret Illington in a return engagement of Within the Law. March 8, Madame Bessie Thomashefsky, the Yiddish actress, presented The Green Boy and The Country Girl. Milestones to follow.

Freckles was popular at the Tabor March 1-7 with reduced prices. Julius Velle appeared in the title-role. The Candy Shop, with Rock and Fulton, returns March 8-14.

The humor of Mrs. Black is Back was much appreciated by Denham audiences March 1-7. Carl Daintree, formerly at the Academy of Music, New York, proved to be a clever comedian. Gladys Moore introduced dancing specialties in the last act. Monday, March 2, considerable excitement was created by introducing from the stage the young woman whom the Rocky Mountain *News* advertises will give $100 to the person who catches her under certain conditions. Our Wives March 8-14. The Denham management gave a dinner to the players and the executive staff at the Shirley Hotel Feb. 24.

The Orpheum bill week of March 2 was headed by Horace Goldin and co. The Empress enjoyed a prosperous week with the Six Diving Nymphs.

FREDERICK D. ANDERSON.

MONTREAL

The Quinlan Opera co. opened their engagement at His Majesty's March 2, and will continue there four weeks, presenting a repertoire of operas. The opening bill was Die Meistersinger. The general verdict is that it is one of the most complete organizations of grand opera ever seen here, depending not so much on one or two star singers as on a complete whole, with excellent orchestra, chorus, and stage direction.

Alice Lloyd and her co. appeared to big business at the Princess March 2-7. Miss Lloyd is as dainty and charming as ever, though her old songs proved more attractive than the new ones with which she has been supplied. Frank Fogarty does a most amusing monologue. There are a number of other good singing and dancing acts. March 9-14, Nat Goodwin in Never Say Die.

The bill at the Orpheum March 2-7 was an exceptionally good one. Harry Tate and his English co. on Motoring proved an entertaining headliner. Seymour's Happy Family and Bert and Bessie Draper are two more good items. Morris Cronin and his Merry Men evoked applause.

Truly Shattuck, the musical comedy star, proves a big attraction with The Bowery Burlesquers at the Gayety; the dancing of the Morin Sisters also scored.

Sardou's five-act comedy, La Famille de Benoiton, was the bill at the National. New Grand is putting on vaudeville acts again. Francais has a good bill, and is doing good business.

W. A. TREMAYNE.

OTTAWA

The Quinlan Opera co. gave one week of grand opera in English Feb. 23-28 at the Russell to small but appreciative audiences. H. V. Esmond and Eva Moore and very good co. presented The Dear Fool March 2, 3 to small but appreciative audiences. Paz o' My Heart March 5-7.

Leon and co. headed a very good bill at the Dominion March 2-7 to capacity business.

The Third Degree is the film feature at the Francais March 2, 3 and vaudeville to capacity.

Iron and Steel is the film feature at the Family March 2, 3, and vaudeville to the usual capacity business of this house.

J. H. DU BA.

EDMONTON

Olga Nethersole, supported by A. E. Winnington Barnes as Jean, Alfred Donohue as Cesseire, and Constance Raymond as Francine, was enthusiastically received at each performance of the third act of Sapho at the Empire Feb. 23-25. Little Women, presented by the William A. Brady co., played to big business Feb. 26-30.

At Pantages Harry Bulger headed the bill Feb. 23-28; with the exception of The Count Drop Rag, his numbers were well received.

The Permanent Players were greeted by large audiences the week of Feb. 23 at the Lyceum in Get-Rich-Quick Wallingford. Harry Cornell was the J. Rufus Wallingford, and Edward Hearn was the Horace Daw. Twenty players assisted.

Manager Dumant has a large crew of decorators at work renovating the interior of the Empire Theater. He announces that construction work on the new Empire Theater will begin in April. The house will be one of the best in Canada.

D. C. McMillan, a moving picture and press photographer of Edmonton, has gone to Calgary to take over the Progress Studio. On the eve of his departure, Feb. 24, he was entertained at a banquet by his local colleagues.

Edmonton Choral Union, assisted by Madame Cockburn and George H. Paton, had a capacity house at its concert Feb. 20. Herbert Wild was the director, the accompanist being G. P. Hart.

Jenkyn Jones, a tenor of renown from South Wales, where he competed in several Eisteddfodau, has come to Canada to make his home in Edmonton. He was received with favor at Mechanics' Hall Feb. 23.

W. J. Stark, manager of the Edmonton Exhibition Association, has asked the municipality to appropriate $75,000 to make needed improvements at the fair grounds this year. The ratepayers will vote upon the proposal when other money by-laws are submitted this Spring.

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SCRANTON

Burlesque Theater's License Revoked—Plans for Yiddish Stock Company

On account of the severe storm none of the shows here in time for Monday's opening of the Poli, so the house was dark March 2, the first time that anything of that kind happened in the history of the house. Liane Carrera and Dorothy De Shelle and co. headed the bill to excellent business.

Baby Mine was at the Majestic March 2-4 to poor business. The co. was excellent and deserved better houses. George Sidney in Busy Izzy March 5-7 pleased fair houses.

Frank W. Wood, manager of the Majestic, announces that hereafter popular prices will prevail at that house.

Harry Lamont, who played the title-role in Happy Hooligan, left the co. here. Eddie Sturgeon, of the same co., took the part in a very satisfactory manner.

The many friends of John H. Docking, manager of the Poli, gave him a complimentary dinner at the Country Club, Feb. 26. After many speeches and a sumptuous repast, Honorable W. L. Connell, ex-Mayor of this city, presented Mr. Docking with a very handsome solid gold watch. Engraved on the inside of the case was: "Presented to John H. Docking by his Scranton friends, Feb. 26, 1914." Mr. Docking, though much affected, rose to the occasion in his response. George Horlek, an employe of the house, has been appointed as temporary manager during Mr. Docking's absence.

The license of the Star Theater has been revoked by the Mayor because the ministerial association thought that the performance was not unobjecting. "Billy" Sunday is here, and that accounts for it.

A number of the Jewish people of this city are negotiating for the Star for a permanent Yiddish stock co. If they get it, it means goodby to burlesque in this city, as there is no other theater available.

C. E. DURMAN.

ALBANY

Kibbles and Martin's Uncle Tom's Cabin co. drew two large audiences at Harmanus Bleecker Hall March 2. Madame Kenny Lipsin, the Yiddish tragedienne, supported by an excellent co., scored a genuine hit in Damaged Children March 3.

Nat Goodwin in Never Say Die was seen to good advantage March 4 by large audiences. Margaret Moreland shared honors with the star. Madame Schumann-Heink, assisted by Miss Nina Fletcher and Katherine Hoffmann, offered a delightful concert March 5; the large audience tested the full capacity of the house. Mrs. Pinkie Ingalls Bunstead-Leigh March 11. Freckles March 12. The Third Degree, photoplay, March 13, 14.

Paul Ott and co. in The Honeymoon Girls, and Gordon and North's Girls of the Great White Way, featuring Harry Ward, provided snappy up-to-date burlesque at the Empire week of March 2-7. Big business prevailed and both attractions pleased.

At Proctor's Grand Lucille Tilton, Musical Adgetts, Bicknell and Gibney, Ben Smith, and the Stewart Sisters were the chief drawing cards, presenting an entertaining bill week of March 2-7.

G. W. HAMILTON.

BUFFALO

Pupella charmed large audiences at the Teck March 2-7. March 9, When Dreams Come True.

At the Star March 2-7 Donald Brian in The Marriage Market. March 9, Fannie Ward in Madame President.

Several good acts supplemented the headliner, Adelaide and Hughes at Shea's March 2-7. Lesky's Three Types, Winona Winters, and Willard Newton and Mae Franklin in Attorneys-Comedy bonses were the rule.

A vaudeville bill of merit was offered at the Lyric March 2-7. Leonard and Whitney, Kissmiya Maskima, and Harry Beatty.

Billy W. Watson at the Gayety March 2-7 at the head of The Girls from Happyland filled this popular theater at every performance. March 9, Pat White and his Biz Jubilee Burlesquers.

John L. Sullivan at the head of the Reid's Progressive Girls crowded the Garden March 2-7.

J. W. BANZHAF.

OMAHA

Ben-Hur kept the box-office at the Brandeis busy March 2-4. It is needless to say that the production was a magnificent one and that patronage was all that could be desired. Manager Smith announces Montgomery and Stone March 5-8, Otis Skinner March 9-11, Eva Tanguay March 12-14. The Traffic week of March 16.

The week's offering at the Orpheum consisted of Lilian Shaw, Billy Gould, and Belle Ashlyn, Gallagher and Carlin, Ed Morelli and Charles Gillette, Six Samarins, Morelis Brothers, and Mari Brothers. As usual business was excellent.

The Gayety made good with The Rogsland Girls.

The Gluck-Werrenrath co., in concert, at the Auditorium March 2 packed the house.

J. RINGWALT.

FALL RIVER

The Malley-Denison co. offered at the Savoy March 2-7 Pretty Peggy, with Carolyn Riberts as Peg Woffington. Miss Riberts made the part seem real. Gus A. Forbes made an ideal David Garrick. Evelyn Watson, Lida Kane, and Lillian Neiderauer were exceptionally good. Elizabeth Kilday made her reappearance with the co. after a short vacation. Mary Harlan also rejoined the co. The Virginian March 9-14.

At the Bijou the Bayliss-Hicks Players presented week of March 2-7 Man-o'-War's Man, with Corrine Cantwell and Stanley De Wolf in the leads. Mr. De Wolf has become a great favorite. George Walsh closed his engagement with the co. Feb. 28, and Jack Warburton made his first appearance with the co. March 2. Ann Singleton, Ted Brackett, and Maxwell Driscoll were well cast.

At Hathaway's, New Bedford, Mass., the Lester Lonergan Players presented Three Twins to S. R. O. Amy Ricard, Florence Mackie, and John Meehan scored biz hits. Bonnie Du Bois, J. Paul Jones, Maud Blair, Eddie Phelan, and Joseph Guthrie were most successful in well-played parts. Ethel Ryder and Louise Benning made their first appearance with the co. March 2.

Tim Mirason correspondent was selected by Dr. O'Connor to name his new theater on South Main Street. The new theater will open Easter Sunday night with refined vaudeville and up-to-date pictures. The theater, which has been named the Plaza, will seat 1,100, and is almost in the center of the city.

W. F. GEE.

PROVIDENCE

An engagement to which may be justly applied the musical event of the season was that of De Wolf Hopper and the Gilbert and Sullivan Opera co. for the week of March 2 at the Opera House. Crowded houses were the rule at nearly all the performances. De Wolf Hopper was in his best form. Alice Brady was charming in all her roles. As Phyllis in Iolanthe she was especially dainty, and her singing of Josephine in Pinafore was most delightful. Providence has had several opportunities to see this talented young actress, and it is pleasing to note the constant advancement in her art. Praise was also freely given Sara Edwards and Gladys Caldwell, and Messrs. Aldridge, Cunningham, Thomas, and Waterous.

Gaby Deslys will make her first appearance here March 10, 11, followed on March 12-14 by our old friend, Way Down East.

Keith's presented a fine bill for week of March 2-7. Ruth Allen in Woman Proposes and Andrew Kelly were chief features and were most successful. Schooler and Dickinson were also well received, and young Mr. Schooler's piano playing was accorded enthusiastic applause.

In Old Kentucky proved as popular as ever in its first appearance here in two or three years. Happy Hooligan week March 9-14.

The Empire Theater Stock co. drew good houses the entire week in another old favorite, The Still Alarm. Homer Barton played excellently Harry Lacy's old part. Jack Manley. The assisting members of the local Fire Department also performed with a naturalness of long training.

The burlesque devices approved of the Westminster's offering, the Bon Ton Girls, and patronized freely. Bert Baker made a good impression.

Monday, the opening night, scenery, costumes and music were all late in arriving, owing to the severe snow storms. The Gilbert and Sullivan music was delayed and did not arrive until shortly before the curtain. The Old Kentucky co. was in a worse plight. In fact they gave the Monday evening performance without their regular costumes or scenery. Despite that one could not tell from the costumes whether the players were supposed to be dressed for a London drawing room, a Western ranch, or a Southern plantation, and that the scenery did not at all coincide with the dialogue, the audience seemed to enjoy it as well as if the correct appointments had arrived.

E. H. COLEMAN.

JERSEY CITY

At Bay was a fine drawing card at the Majestic Theater March 2-7 to very appreciative audiences.

The Grahame Players are gaining in favor at the Academy of Music, where stock productions are popular. The Golden Giant Mine was put on March 2-7 to fine business, and each member of the cast was seen to advantage. Richard Ross and Eugenia Campbell were good in the leads, while the remainder of the co. were seen to advantage.

Aveling and Floyd headed the bill at the Orpheum Theater March 2-7, where business is immense.

The Gayety Players at the Gayety Theater, Hoboken, gave fine support to Theodore Lorch (the new manager) in The Lieutenant and the Cowboy March 2-7. As the cowboy, Mr. Lorch was very good, and Julian Noa as the lieutenant was the same. Child May Jackson as Edith and Cecelia Fay as Ouray were well cast.

Ben Welch and his burlesquers were at the Empire Theater, Hoboken, March 2-7.

The New Parisian Garden was the headline at the Hudson Theater, Union Hill, March 2-7.

The Speedthrift was capitally performed at the Broadway Theater, Bayonne, March 2-7, where business is good. The stock co. is steadily making new friends. All the members of the co. appeared to advantage.

A deed has been placed on record in the Court House here transferring a plot of ground in the Greenville section of this city to the National Theater Co. The structure that will be erected on the property will be devoted to vaudeville and moving pictures of the highest class.

Dr. O. H. Albanesius, a prominent physician here, has purchased the Orpheum Theater from the stockholders and is now sole owner and proprietor.

WALTER C. SMITH.

HARTFORD

The Doll Girl drew a very large audience at the Parsons Theater March 5.

The Porch Party headlined at Poli's Theater for the week of March 2, and proved very popular.

Edwin Ford and co. headlined at the Hartford Theater for the first half of the week, and The Eight English Roses for the second.

The noteworthy production shown at the picture theaters were A Lady of Quality, with Cecelia Loftus, at the Empire, Joan of Arc at the Star, and the Lubin spectacular production, Through Fire to Fortune, at the Princess.

The Star Theater inaugurated an extraordinary successful amateurs' night March 5, there being a record audience of 3,000. The management also added a professional vaudeville programme the night of March 6, all performers being Hartford people.

LAWRENCE SHEPARD.

NEWARK

May Robson presented The Clever Woman at the Shubert March 2-7. Miss Robson was simply delightful. She has a sense of humor, and her pathos won the audiences at once. Paul Decker as the son was decidedly refreshing. He looks the part, and is without doubt the best juvenile that has visited Newark for some time. Burr Caruth as the father was excellent. Ann MacDonald as his secretary gave an artistic performance. Kathryn Clarendon as Charlotte Avery was excellent. Phil Bisbee as Rev. Mr. Barrett made a small part stand out.

Elsie Ferguson presented The Strange Woman at the Newark March 2-7. The play and co. were well received.

The Brownell-Stork co. presented The Time, the Place and the Girl at the Orpheum March 2-7, giving an exceptional good performance. Mabel Brownell was the first in Newark to introduce the green wig and scored heavily. The musical numbers were exceptionally good. Miss Brownell and Mr. Stork, Grant Irvin, and Joseph Sweeney rendered well their musical numbers. Mabel Estelle was seen to a decided advantage. Little Bonesta Sorra scored heavily in her singing. The entire production was up to the high standard of this co., and was well appreciated.

Jack Singer's Behman Show, 1914 model, crowded the Miner's Theater March 2-7.

Gladys Alexander and co. were headliners at Proctor's March 2-7. Other features on the bill were Meredith Sisters, Ward and Curran, Charles and Fanny Van, and Violinsky.

GEORGE S. APPLEGATE.

PATERSON

George Sydney and Carrie Webber, supported by Richard Hume and a very capable co., offered Busy Izzy at the Lyceum Feb. 23-28. The press agent promised a revised edition, but the performance failed to make good in this respect, although the efforts of the co. did please. The Conspiracy was the bill March 2-7. Goodly numbers turned out despite the inclement weather. Harry Beresford as Winthrop Clavering deserves special mention, but the entire co. is entitled to favorable comment.

At the Empire Manager Braunsmann presented his usual good vaudeville bill, headed by Ada Hoyt's Minstrels to good houses March 2-7.

The lovers of burlesque bestowed a good share of patronage on the Orpheum March 2-7. Will J. Kennedy and a chorus of shapely girls, handsomely gowned, gave a pleasing two and one-half hours' entertainment.

The Majestic continues to please with pictures and vaudeville.

JOHN C. BUSH.

RICHMOND

Bought and Paid For Feb. 28 at the Academy failed to please, and business was light. Bluefield Follies March 9. Yiddish co. March 10.

Grayce Scott Stock co. March 2-7 appeared in Forty-five Minutes from Broadway at the Bijou. The performances were only fair, musical comedy being out of their line.

At the Lyric March 2-7 Laddie Cliff, Macart and Bradford, Marl's Diving Nymphs, the Menettis, and Cantwell and Walker were features.

Colonial March 2-7, vaudeville and moving pictures to biz business.

W. G. NEAL.

KANSAS CITY

Montgomery and Stone in The Lady and the Slipper packed the Shubert nightly for their brief engagement March 1-3, and were just as big hits as ever. Helen Falconer has the part formerly played by Elsie Janis, and did splendidly, while the work of Violet Zell, Louise Macintosh, Douglas Stevenson, and Robert Rogers also pleased. Nazimova in Bella Donna March 5-7. E. H. Sothern March 8-14.

The Auditorium stock gave Merely Mary Ann for the week of March 1-7, playing to the usual good sized audiences. Frances McHenry handled the title-role in a pleasing manner, and won much well deserved applause. Henry Mortimer, as Lancelot, also found great favor, while other characters were all well cared for. The production was attractively staged and costumed.

The Newlyweds were the offering at the Grand for the week beginning March 1, playing to a satisfactory week's business. Rebecca of Sunnybrook Farm March 8-14.

Billy B. Van was the Orpheum headliner March 1-7, and with other entertainers of merit pleased large audiences nightly at that popular house.

The Canoe Girls held the place of honor on the Empress programme March 1-7, and were received by large audiences through the week. Other acts also won applause.

The Gayety had Gertrude Hayes in the 1914 Follies of the Day for their attraction March 1-7, opening to two biz Sunday houses. College Girls March 8-14.

The High Life Girls held the boards at the Willis Wood for the week, beginning March 1, pleasing good sized audiences.

D. KENDY CAMPBELL.

RALPH MERCHANT

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): N.Y.C. Jan. 5—indef.
ALONG Came Ruth (Henry W. Savage): N.Y.C. Feb. 23—indef.
ANGLIN, Margaret: Boston 9-14.
ARLISS, George (Liebler Co.): St. Louis 9-14.
BABY Mine (Richard Clark): Pottsville, Pa., 11. Stroudsburg 12. Summerville 13. Easton 14. Reading 16. Harrisburg 17. York 18.
BABY Mine (Wm. A. Brady): Cheboygan, Mich., 11. Traverse City 13. Cadillac 14. Manistee 16. Ludington 17. Big Rapids 18. Lansing 19.
BARRYMORE, Ethel (Chas. Frohman): Chgo. Feb. 23-March 21. Kalamazoo, Mich., 23. Jackson 24. Lansing 25.
BEN-HUR (Klaw and Erlanger): Mason City, Ia., 9-12. Marshalltown, 13, 14. Des Moines 16-18. Cedar Rapids 19-21. Dubuque 23, 24. Clinton 25, 26.
BEVERLY of Graustark (Long and Bates): Princeton, W. Va., 11. Bluefield 12. Wytheville, Va., 13. Bristol, Tenn., 14.
BIRD of Paradise (Oliver Morosco): Cinti., O., 8-14. Columbus 16-21. Cleveland 23-28.
BLINDNESS of Virtue: N.Y.C. 9-14.
BLUE Bird (Messrs. Shubert): Prince, 9-14.
BOUGHT and Paid For (Wm. A. Brady): Louisville, Ky., 9-14.
BROADWAY Jones (W. Fred Mason): Kingston, Ont., Can., 11. Ottawa 12-14. Toronto 16-21. Schenectady, N. Y., 23. Amsterdam 24. Glens Falls 25.
BUNTY Pulls the Strings: Boston 9-14.
BURKE, Billie (Chas. Frohman): Boston 9-14. Utica, N. Y., 16. Ithaca 17. Hamilton, Ont., Can., 18. Chgo. 23—indef.
CONSPIRACY, The: Phila. 9-14.
CRISHMAN, Henrietta (Maurice Campbell): Los Angeles 9-14.
DADDY Long Legs (Henry Miller): Indianapolis, Ind., 9-11.
DAMAGED Goods (Richard Bennett): Milwaukee 9-14.
DRAWBRIDGE, The (Drama Producing Co.): Chgo. Feb. 22—indef.
DIVORCE Question (Rowland and Clifford): Chgo. 9-28.
DIVORCE Question (Rowland and Clifford): Atlanta, Ga., 9-14. Nashville, Tenn., 16-21. Louisville, Ky., 23-28.
DREW, John (Chas. Frohman): New Orleans, La., 9-14. Mobile, Ala., 16. Montgomery 17. Birmingham 18. Memphis, Tenn., 19-21. Beaumont, Tex., 23. Galveston 24. Houston 25.
DREMOND, H. V., and Eva Moore (Chas. Frohman): St. Thomas, Ont., Can., 11. Woodstock 12. Berlin 13. Brantford 14.
EUGENE Me (S. T. King): Cinti., O., 9-14.
EVERYWOMAN (Henry W. Savage): Asheville, N. C., 11, 12. Charlotte 13, 14. Fayetteville 16. Raleigh 17. Durham 18. Winston-Salem 19. Greensboro 20. Danville, Va., 21. Roanoke 23. Lynchburg 24. Norfolk 25, 26.
FANNY'S FIRST PLAY (Messrs. Shubert): Boston 2—indef.
FINE Feathers (H. H. Frazee): Boston 1-14. Salem 16. Concord, N. H., 17. Augusta, Me., 18. Lewiston 19. Portland 20, 21. Worcester, Mass., 23. Springfield 24. Waterbury, Conn., 25.
FISKE, Mrs. (Harrison Grey Fiske): Albany, N. Y., 11. Poughkeepsie 12. Hudson 13. Newburgh 14. Balto. 16-21. Cleveland 23-28.
FORBES - Robertson (Messrs. Shubert): Phila. 2-14. Washington 16-21. Buffalo 23-28.
GARDEN of Allah (Liebler Co.): Peoria, Ill., 9-14. Louisville, Ky., 16-21.
GIRL and the Stampede (Merle H. Norton): Searcy, Ark., 11. Heber Springs 12. Leslie 13. Harrison 14. Eureka Springs 15. Rogers 17. Fayetteville 18. Hartford 19. Huntington 20. Wilburton, Okla., 21. Ardmore 23.
GIRL and the Tramp (Fred Frear): Pecos, Tex., 11. Carlsbad 12. Artesia 13. Roswell, N. M., 14. Clovis 16. Hereford, Tex., 17. Amarillo 18. Clarendon 19. Memphis 20. Childress 21. Quanah 23. Chillicothe 24. Electra 26. Wichita Falls 27.
GIRL from Mumm's (C. W. Eckhardt): Logansport, Ind., 11. Kokomo 12. Peru 13. Huntington 14. Ft. Wayne 15. Columbus, O., 16-18. Cinti. 23-28.
GOODWIN, Nat (Messrs. Shubert): Montreal 9-14.
HELP Wanted (Oliver Morosco): N.Y.C. Feb. 9—indef.
HELP Wanted (Oliver Morosco): Chgo. Dec. 20—indef.
HENRIETTA, The (Joseph Brooks): B'klyn 9-14, Balto. 16-21.
HIGHER Law (Oscar Graham): Tyler, Tex., 11. Pittsburgh 12. Winnsboro 13. Farmersville 14. Ladonia 16. Leonard 17. Pittsburgh 18. Jefferson 19.
HILLIARD, Robert (Klaw and Erlanger): Chgo. 2—indef.
HODGE, William (Lee Shubert) Clinton, Ia., 11. Burlington, 12.
IN Old Kentucky: Jersey City, N. J., 9-14.
IRISH Players: Chgo. Feb. 17-March 14.
IRWIN, May (Liebler Co.): St. Paul 9-11. Minneapolis 12-14 Columbus, O., 20, 21.
JOSEPH and His Brethren (Liebler Co.): Grand Rapids, Mich., 9-14. Indianapolis 16-21. Louisville, Ky., 23-28.
KISMET (Harrison Grey Fiske): St. Joseph, Mo., 11. 12. Wichita, Kan., 13, 14. Kansas City, Mo., 16-21.
KITTY MacKay (William Elliott): N.Y.C. Jan. 7—indef.
LAST Resort (George Scarborough): N.Y.C. 2—indef.
LAUGHING Husband (Chas. Frohman): N.Y.C. Feb. 2-March 14.
LAVENDER and Old Lace (United Play Co.): Iola, Kan., 11. St. Joseph, Mo., 15-17.
LEOPARD'S Spots (Thomas Dixon): Beeville, Tex., 11. Victoria 12. Bay City 13. Galveston 14, 15. Wharton 16. Runge 17. San Antonio 18, 19. Austin 20. San Marcos 21. Taylor 23. Temple 24. Waco 25.
LITTLE Last Sister (Chas. Lecking): Boston 9-21.
LITTLE Lost Sister (John Berenco): Chgo. 1-14.
LITTLE Miss Brown (Wm. A. Brady): Balto. 9-14.
LITTLE Women (Wm. A. Brady): Lowell, Mass., 12-14.
LITTLE Women (Wm. A. Brady): Ft. Plain, N. Y., 11. Johnstown 12. Amsterdam 13, 14. Schenectady 16, 17. Glens Falls 18. Barre, Vt., 19. Burlington 20, 21.
LITTLE Women (Wm. A. Brady): Winnipeg, Man., Can., 9-14. Ft. William, Ont., 16-18. Virginia, Minn., 20. Hibbing 21. Minneapolis 23-28.
LURE, The (Messrs. Shubert): N.Y.C. 2—indef.
LURE, The (Messrs. Shubert): Chgo. Jan. 12—indef.
MACK, Andrew (George Monroe): Prince Dec. 21—indef.
MADAME X (A. H. Sanders): Buffalo 9-14.
MANTELL, Robert: Indianapolis, Ind., 9-14. St. Louis 16-21.
MARRYING Money (Messrs. Shubert): N.Y.C. 16—indef.
MARRYING Mind (Samuel P. Bartetin): Ft. Wayne, Ind., 11. DeKalb 12. Angola, Ind., 13. Dowagiac, Mich., 14. Benton Harbor 15. South Bend, Ind., 16.
MAYO, Cyril (Liebler Co.): N.Y.C. Nov. 3-April 25.
MIDDLETONS (Klaw and Erlanger): Salt Lake City 11-14.
MISLEADING Lady (Wm. Harris): N.Y.C. Nov. 25—indef.
MISSOURI Girl (Western: Merle H. Norton): Virginia City, Mont., 11. Twin Bridges 12. Whitehall 13. Ponser 14. Missoula 15. Three Forks 16. Big Timber 17. Manhattan 18. Townsend 19. Marysville 20. Ft. Benton 21. Great Falls 23. Valley 24. Conrad 25. Stanford 26.
MISSOURI Girl (Western: Norton and Ritch): Grants Pass, Ore., 16. Medford 17. Klamath Falls 18-20. Siskiyou, Cal., 23. McCloud 24. Dunsmuir 25.
MRS. Wiggs of the Cabbage Patch (United Play Co.): Elizabeth, N. J., 9-11. Trenton 12-14. Vineland 16. Burlington 17. Haverstraw, N. Y., 18. Poughkeepsie 19. Newburgh 20. Pittsfield, Mass., 21. Greenfield 23. Brattleboro, Vt., 24.
NAZIMOVA, Mme. (Chas. Frohman): Lincoln, Neb., 11. Sioux City, Ia., 12. Waterloo 13. Clinton 14. Davenport 16. Peoria, Ill., 17. Bloomington 18. Decatur 19. Springfield 20. Quincy 21. St. Louis 23-28.
NEARLY Married (Cohan and Harris): Washington 9-14.
O'HARA, Fiske (Augustus Piton): Rochester, N. Y., 10, 11. Phila. 23-28.
OLD Homestead: Pittsburgh 9-14.
OMAR, the Tentmaker (Tully and Buckland): N.Y.C. Jan. 13—indef.
ONE Day: Phila. 9-14.
PAIR of Sixes (H. H. Frazee): Newark, N. J., 9-14.
PATTON, W. B. (Frank B. Smith): Wichita Falls, Tex., 12. Snyder, Okla., 14. Lawton 15. Waurika 16. Duncan 17. Purcell 18. Norman 20. Chandler 21. Guthrie 23.
PEG o' My Heart (Co. A: Oliver Morosco): Cleveland 9-14. Toronto 16-21. Montreal 23-28.
PEG o' My Heart (Co. B: Oliver Morosco): Little Rock, Ark., 10, 11. Hot Springs 12. Texarkana 13. Shreveport, La., 14, 15. Houston, Tex., 16, 17. Galveston 18, 19. San Antonio 20-22. Austin 23. Dallas 24-26.
PEG o' My Heart (Co. C: Oliver Morosco): Jamestown, N. D., 11. Bismarck 12. Miles City, Mont., 13. Billings 14. Helena 16. Great Falls 17. Anaconda 19. Butte 20, 21. Missoula 23. Spokane, Wash., 24, 25.
PEG o' My Heart (Co. D: Oliver Morosco): Quincy, Ill., 11, 12. Muscatine, Ia., 13. Moline, Ill., 14. Rock Island 15. Clinton 16. Dubuque, Ia., 17, 18. Janesville, Wis., 19. Rockford, Ill., 20, 21. Beloit, Wis., 23. Kenosha 24. Racine 25.
PEG o' My Heart (Co. E: Oliver Morosco): Canton, N.Y., 11. Rodus 12. Fulton 13. Watertown 14. Gouverneur 15. Malone 16. Saranac Lake 19. Plattsburg 20. St. Albans, Vt., 21. Newport 23. Sherbrooke, Que., Can., 24. Berlin, N. H., 25.
PHILANDERER, (Winthrop Ames): N.Y.C. Dec. 30-March 21.
POOR Little Rich Girl (Klaw and Erlanger): Phila., Feb. 16-March 14. Boston 16—indef.
POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16—indef.
PRINCESS Theater Co. (F. Ray Comstock): N.Y.C. Oct. 9-March 14. Detroit 16-21.
PRUNELLA (Winthrop Ames): Detroit 9-14. Chgo. 17—indef.
REBECCA of Sunnybrook Farm (Leffler-Bratton): Kansas City 8-14. St. Louis 16-21. Peoria, Ill., 23-25.
ROBSON, May (Mrs. Moore Patch): B'klyn 9-14.
ROMANCE (Chas. Dillingham): Phila., 9-March 14.
ROUND-Up (Co. A) (Fay): Ft. Wayne, Ind., 11. Akron, O., 12-14. Buffalo 16-18. Syracuse 20-22.
RULE of Three (Jos. R. Bickerton, Jr.): N.Y.C. Feb. 16—indef.
RUSSELL, Annie (Lawrence J. Anhalt): Middletown, N. Y., 11. Newburgh 12. White Plains 13.
SEVEN Keys to Baldpate (Cohan and Harris): Chgo. Feb. 16—indef.
SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.
SHEA, Thomas E. (A. H. Woods): Louisville, Ky., 9-14. Rochester, N. Y., 16-21. Toronto 23-28.
SHEPHERD of the Hills (Gaskill and MacVitty): Cleveland 9-14. Detroit 16-21. Pittsburgh 23-28.
SHEPHERD of the Hills (Gaskill and MacVitty): Mankato, Kan., 11. Downs 12. Osborne 13. Beloit 14. Concordia 16. McPherson 17. Sterling 18. Larned 19. Stafford 20. St. Johns 21. Hutchinson 23. Salina 24. Herington 25.
SHEPHERD of the Hills (Gaskill and MacVitty): Norwalk, O., 11. Tiffin 14. Ottawa 15. Kenton 17. Bucyrus 18. Springfield 19-21. Ft. Wayne, Ind., 23. Hartford City 25. Muncie 24. Elwood 25.
SHEPHERD of the Hills (Gaskill and MacVitty): Harrisburg, Ill., 11. Marion 12. Benton 13. Carbondale 14. Chester 17. Desquoin 18. Centralia 19. Vandalia 20. Greenup 21. Effingham 23. Matteon 24. Charleston 25.
SHEPHERD of the Hills (Gaskill and MacVitty): Bonham, Tex., 11. Denison 12. Gainesville 13. Durant, Okla., 14. Ada 15. Chickasha 16. Mannam 17. Hobart 18. Lawton 19. Waurika 20. Norman 21. Sapulpa 22. Chandler 23. Guthrie 24. Oklahoma City 25.
SOTHERN, E. H., and Julia Marlowe: Kansas City, Mo., 9-14. Minneapolis, Minn., 16-18. St. Paul 19-21. Winona 24. Madison, Wis., 25.
SPRCKLED Band (Liebler Co.): Chgo. Feb. 2—indef.
SPENDTHRIFT (Marcus P. Hoefa): St. Louis 8-14. Indianapolis, Ind., 16-18. Columbus, O., 19-21.
SPENDTHRIFT (Wee and Lambert): Allentown, Pa., 11, 12. Lebanon 13. Harrisburg 14. Lewistown 16. Gettysburg 17. Brunswick, Md., 18. Martinsburg, W. Va., 21. Winchester, Va., 23. Harrisburg 24. Staunton 25.
STAHL, Rose (Henry B. Harris Est.): Green Bay, Wis., 11. Winona 12. La Crosse 13. Eau Claire 14. Rochester, Minn., 16. Red Wing 17. Stillwater 18. Superior, Wis., 19. Duluth, Minn., 20, 21. St. Paul 23-28.
STARR, Frances (David Belasco): N.Y.C. Dec. 23—indef.
STOP Thief (Cohan and Harris): Greensboro, N. C., 11. Richmond, Va., 12-14. Norfolk 16-17. Danville 18. Staunton 19. Roanoke 20. Lynchburg 21. Charleston, W. Va., 23. Huntington 24. Frankfort, Ky., 25.
STOP Thief (Cohan and Harris): Pittsburgh 9-14. Toronto 16-21.
STOP Thief (Cohan and Harris): Van Wert, O., 11. St. Mary's 12. Piqua 13. Lima 14.
STRATFORD-Upon-Avon Players (F. P. Benson): Houston, Tex., 11, 12. San Antonio 13, 14.
SUNBONNET Sue (Ray Bankson): Westville, Okla., 11. Springdale, Ark., 12. Rogers 13. Aurora, Mo., 14. Everton 15. Liberal 17. Humboldt, Kan., 18. Hartford 19. Madison 20. Burlington 21. Girard 23. Rome, Mo., 24. Butler 25.
TALIAFERRO, Mabel (Joseph Brooks): Chgo. Feb. 23—indef.
TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 29, 1912—indef.
THAT Printer of Udell's (Gaskill and MacVitty): Blue Earth, Minn., 11. Wells 12. Winnebago 13. Mankato 14. St. Cloud 15. Northfield 16. Postville, Ia., 17. Winona, Minn., 18. Rochester 19. Faribault 20. Stillwater 21. Eau Claire, Wis., 23. River Falls 23. Menominee 24. Marshfield 25.
THINGS That Count (Wm. A. Brady): N.Y.C. Dec. 8—indef.
THOUSAND Years Ago (Messrs. Shubert): N.Y.C. Jan. 2—indef.
TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.
TWO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 25—indef.
TOWN Pool (Harry Green): Seymour, Tex., 11. Moravia 12. Richland 13. Birmingham 14. Stockport 16. Hillsboro 17. Crawfordsville 19. New Windsor, Ill., 21. Cambridge 23. Bishop Hill 24. Sheffield 25.
TRAIL of the Lonesome Pine: Rochester, N. Y., 12-14.
UNCLE Tom's Cabin (Leon Washburn): Frankfort, Ind., 11. Lafayette 12. Crawfordsville 13. Anderson 14.
UNCLE Tom's Cabin (Kibbie and Martin): Rochester, N. Y., 8-11. Syracuse 12-14. London, Ont., Can., 16-18. Hamilton 19-21. Toronto 23-28.
UNDER Cover (A. H. Woods): Boston Dec. 23—indef.
WALKER, Charlotte (Klaw and Erlanger): Detroit 9-14.
WARD, Fanny (Chas. Dillingham): Buffalo 9-14.
WARFIELD, David (David Belasco): B'klyn 9-14. Phila. 16—indef.
WARNING, The: Cinti., O., 8-14. Toledo 16-18. Muscatine, Ia., 19. St. Joseph, Mo., 20, 21. Kansas City 22-28.
WAY Down East: Prov., R. I., 12-14.
WHAT Would You Do?: (New Epoch Producing Co.): N.Y.C. 2—indef.
WHIP, The (Comstock and Gest): Utica, N. Y., 9-14.
WHIP, The (Comstock and Gest): Phila. 7—indef.
WITHIN the Law (American Play Co.): Boston Feb. 16—indef.
WITHIN the Law (American Play Co.): Denver 10-14. Salt Lake City 16, 17. Ogden 18. Sacramento, Cal., 20, 21. Tucson 23-April 4.
WITHIN the Law (American Play Co.): Pittsburgh Feb. 16-March 14. Columbus, O., 16-21. Cinti. 22-28.
WITHIN the Law (Central: American Play Co.): Brookfield, Mo., 11. Chillicothe 12. Clinton 13. Springfield 14. Carthage 16. Pittsburg, Kan., 16. Ottawa 20. Wash City, Mo., 21. Parsons, Kan., 23. Yola 24. Coffeyville 25.
WITHIN the Law (Eastern: American Play Co.): Ta Crosse, Wis., 11. Winona, Minn., 12. Duluth 13, 14. Superior, Wis., 15. Eau Claire 16. Omaha, Neb., 22-28.
WITHIN the Law (Northern: American Play Co.): Centerville, Ia., 11. Albia 12. Grinnell 13. Iowa Falls 14. Independence 16. Manchester 17. Galena, Ill., 18. Stoughton, Wis., 21. Watertown 22. Stevens Point 23. Grand Rapids 24. Merrill 25.
WITHIN the Law (Southern: American Play Co.): Dallas, Tex., 9-12. Waco 13. Austin 14. San Antonio 16-17. Houston 18, 19. Galveston 20, 21. Shreveport, La., 23. Vicksburg, Miss., 24. Greenville 25.
WITHIN the Law (Special: American Play Co.): Elizabeth, N. J., 9-11. Perry, N. Y., 16-21. N.Y.C. 23-28.
WITHIN the Law (Western: American Play Co.): Brunswick, Ga., 11. Waycross 12. Fitzgerald 13. Americus 14.
YELLOW Ticket (Al. H. Woods): N.Y.C. Jan. 20—indef.
ZABERN (Adolf Philipp): N. Y.C. Jan. 26—indef.

TRAVELING STOCK

ALLEN'S Associated Players: Atlanta, Ga., 23-March 21.
BENNEY, Jack (J. D. Prendergast): Marshfield, Wis., 9-14. Chippewa Falls 16-21. Merrill 23-28.
CORNELL-Price Players: Pen Argyl, Pa., 9-14. Lehighton 16-21.
DOYLE, Edward: Danielson, Conn., 9-14. South Manchester 16-21. Gardner, Mass., 23-28.
EARLE: Kalamazoo, Mich., 9-14. Jackson 16-21.
HENDERSON: Eldon, Ia., 9-14.
LEONARD Players: Blytheville, Mo., 9-11. Kelleton, Ia., 12-14.
LONG, Frank E.: Marshfield, Wis., 12-14. Fond-du-Lac 15-23. Two Rivers 23-28.
LYCEUM (Jack Simmons): Liberty, Neb., 9-14.
MAHER, Phil: Shenandoah, Pa., 9-14. Girardville 16-21. Ashland 23-28.
MARKS, Erale: Sudbury, Ont., Can., 9-14.
MARTIN, Leo (Windisch and Martin): New Sharon, Ia., 9-14. Bloomfield 16-21. Leon 23-28.
PRITCHARD Select Players: East Jordan, Mich., 9-14.
ROBBINS, Olin and Bessie: Rapid City, S. D., 9-14. Deerfish 16-21. Deadwood 23-28.
SHANNON, Harry: Chas. Jct., O., 9-14. Mt. Vernon 16-21.
WINNINGER, Frank: Ft. Madison, Ia., 9-14. Canton, Ill., 16-21. Reardstown 23-28.
WINNINGER Players (John D. Winninger): Albert Lea, Minn., 9-14.
WOLFORD (E. L. Paul): Van Buren, Ark., 9-14.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Galveston, Tex., 11, 12. Austin 13. Waco 14. Dallas 16-18. Ft. Worth 19, 20. Shreveport, La., 21. New Orleans 22-28.
AMERICA (Messrs. Shubert): N.Y.C. Aug. 30—indef.
BRIAN, Donald (Chas. Frohman): Chgo. 8-April 4.
CARLE, Richard, and Hattie Williams (Chas. Frohman): Balto. 9-14. Phila. 16-28.
CENTURY Grand Opera (Messrs. Ahern): N.Y.C. Sept. 15—indef.
DINGBATS, The (Leffler-Bratton): Detroit 8-14. Pittsburgh 16-21. Buffalo 23-28.
DRESSLER, Marie: Prince Jan. 26—indef.
HUNTER, Julian (A. H. Woods): Phila. 2-14. N.Y.C. 16—indef.
PERRETT (Jack Shoemaker): Uniontown, Pa., 11. Cumberland, Md., 12. Johnstown, Pa., 13. Altoona 14.
SORNIN, Kitty (Oliver Morosco): Boston 16—indef.
HAPPY Hoolligan (Clint Wilson): Prov., R. I., 9-14.
HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 10—indef.
HITCHCOCK, Raymond (Cohan and Harris): Boston Feb. 16—indef.
HONEYMOON Express (Messrs. Shubert): Chgo. 9-14.
HOPPER, De Wolf (Messrs. Shubert and Wm. A. Brady): Boston 9-21.
KOLB and Dill (George Moosel): Chgo. 2—indef.
LITTLE Cafe (Klaw and Erlanger): N.Y.C. Nov. 10-March 14. Boston 16—indef.
LITTLE Millionaire (Howard Talbot): Plainview, Tex., 11. Tahoka 12. Amarillo 13. Childress 14. Quanah 16. Wichita Falls 17. Mangum, Okla. 18. Hobart 19. Tawkon 20. Chickasha 21. Guthrie 22. Enid 23. El Reno 24. Shawnee 25.
LOVERS and Lunatics (Bertie Woolfolk): Quincy, Ill., 9-11. Galesburg 12-14. Waukegan 15. Bloomington 16-18.
MACDONALD, Christie (Werba and Luescher): Columbus, O., 10, 11. Indianapolis, Ind., 13-14. St. Louis 16-21. Cinti., O., 23-28.
McINTYRE and Heath (John Cort): Missoula, Mont., 11. Helena 12. Great Falls 13. Anaconda 14. Butte 15. Bozeman 16. Livingston 17. Billings 18. Miles City 19. Bismarck, N. D., 20, 21. Wahpeton, Minn., Can., 23-25.
MADCAP Duchess (H. H. Frazee): N.Y.C. 9-14.
MAID of Athens (Henry W. Savage): Washington 9-14. Phila. 16-April 4.
MIDNIGHT Girl (Messrs. Shubert): N.Y.C. Feb. 23—indef.
MODERN Eve (Mort Singer): Middlesboro, Ky., 11. Knoxville, Tenn., 12. Spartanburg, S. C., 13. Greenville 14. Atlanta, Ga., 16, 17. Montgomery, Ala., 18. Selma 19. Pensacola, Fla., 20. Mobile, Ala., 21. New Orleans, La., 23-28.
MONTGOMERY and Stone and Elsie Janis (Chas. Dillingham): Des Moines, Ia., 11. Cedar Rapids 12. Dubuque 13. Mason City 14.
MUTT and Jeff in Panama (Co. A: Chas. A. Williams): Arlington, Wash., 11. Everpoint 12. Anacortes 13. Sedro Woolley 14. Bellingham 15. Vancouver, B. C., 16-18. Westminster 19. Victoria 20, 21. Kamloops 23. Revelstoke 24. Nelson 25.
MUTT and Jeff in Panama (Co. B: C. Yale): Baltic, 9-14. Phila. 16-21. Boston 23-28.
MUTT and Jeff in Panama (Co. C: B. M. Garbell): Lawrence, Mont., 11. Big Timber 12. Billings 13. Miles City 14. Glendive 16. Dickinson, N. D., 18. Mandan 19. Bismarck 20. Jamestown 21. Valley City 23. Grand Forks 24. Crookston, Minn., 25. Duluth 26-28.
MUTT and Jeff in Panama (Co. D: Joe Pettingell): Indianapolis, Ind., 9-14. Cinti., O., 16-21. Dayton 23-28.
MUTT and Jeff in Panama (Co. E: A. Mackenzie): Fairmount, W. Va., 11. Charleston 12. Grafton 13. Cumberland, Md., 14. Huntington, W. Va., 16. Altoona, Pa., 17. Johnstown 18. Punxsutawney 19. Clearfield 20. Du Bois 21. Kane 23. Blairsville 24. Johnsonburg 25.
NEWLYWEDS and Their Baby (Leffler-Bratton): Topeka, Kan., 11. Wichita 12. Arkansas City 13. Ponca City 14. Tonkawa, Okla., 16. Enid 17. Oklahoma City 18. Guthrie 19. Shawnee 20. Tecumseh 21. Ryan, Ia., 23. Blanche, Frederic McKay): N.Y.C. Feb. 2—indef.
ROBIN Hood: Oakland, Cal., 10-12. San Jose 13. Santa Cruz 14.
ROSE Maid (Frank C. Payne): Albany, Ga., 11. Camilla 12. Tallahassee, Fla., 13. Jacksonville 14, 15. Brunswick, Ga., 16. Savannah 18. Dothan 19. Montgomery, Ala., 20. Augusta 21. Greenville, S. C., 23. Charleston 24, 25. Darlington 26.
SANDERSON, Julia (Chas. Frohman): Cleveland 9-14. Detroit 16-21. Toronto 23-28.
SARI (Harry W. Savage): N. Y.C. Jan. 19—indef.
SEPTEMBER Morn (Copeland and Clifford): Chgo. Dec. 14—indef.
SEVEN Hours in New York (Wee and Lambert): Greenville, S. C., 11. Spartanburg, 12. Gastonia, N. C., 13. Chester, S. C., 14. Camden 16. Sumter 17. Orangeburg 18. Darlington 19. Florence 20. Wilmington, N. C., 21. Fayetteville 23. Goldsboro 24. Rocky Mount 25.
SUNNY South (J. C. Rockwell): Walton, N. Y., 11. Delhi 12. Liberty 13. Monticello 14. Goshen 16. Florida 17. Montgomery 18. Port Jervis 19. Rhinebeck 20. Fishkill 21. Huntington, Mass., 23. Gilbertville 24. Barre 25.
WEBER and Fields: St. Louis 9-14.
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ROCHESTER

Madame Kenney Lipsin, in play called Damaged Children, at the Lyceum March 2, pleased good business. The Marriage Market March 5-7. Daddy Long Legs March 8-7. The Trail of the Lonesome Pine March 12-14.

The Girl of the Underworld came to the Baker March 2-4. Uncle Tom's Cabin March 9-11.

The most stupendous production that has visited the Corinthian this year opened week of March 2, when the Watson Sisters (Rochester girls) and their own co. presented a playlet with a plot, Morocco Bound, before capacity audiences.

Inez McCauley, in her comedy playlet, The Girl from Child, which was one of the leading acts of the vaudeville bill at the Shubert week of March 2, was well liked.

The Dumonds, classy singers and dancers, and Tom Bateman, billed as the Jolly Sailor, headed the vaudeville at the Victoria March 2-7. Good pictures are also seen there.

At the Family the headline was George Randall and co. in the comedy sketch, On Account of the Title.

Rupert Hughes's Celluloid Sara occupied the headline bill at the Temple week of March 2.

The Three Musketeers, pictures, attracted very big business to the Pittsburgh Hall March 2-7. The special film at the Gordon Photoplay House March 2-4 was Dustin Farnum in The Squaw Man.

The announcement of the Columbia Amusement Co. that it would start a new burlesque wheel next season, and that one of the theaters to house the new attractions would be in Rochester, leaves much room for a guess as to what house it will be. With the Keith interests planning a new theater, the old Cook Opera House, now the Family Theater, may become vacant and it looks like the only available location for a new enterprise. The Cook played Western wheel burlesque for a part of the season two years ago, but the venture was not very successful.

The Rochester Industrial Exposition this year will be held from Sept. 7 to 19, instead of in the last two weeks of August, as was unofficially announced a short time ago.

ROBERT HOGAN.

SEATTLE

At the Moore the attraction was Clara Batt and Kennerley Rumford, matinee, Feb. 22. Dark Feb. 23-28.

The Metropolitan was dark Feb. 22-28.

The offering at the Seattle was St. Elmo Feb. 22-March 1, but the attendance was not large.

At the Tivoli The Gay Deceivers Feb. 22-March 1 drew fair business.

At the Orpheum Fritzi Scheff and vaudeville Feb. 22-26.

The coming civic election March 3 is agitating the minds of the people. Both at the Seattle Theater and the Grand meetings have been held by the different factions, and more than usual interest has been displayed in the contest.

BENJAMIN F. MUSSMANN.

MINSTRELS

DUMONT'S (Frank Dumont): Phila. Aug. 30—Indef.

FIELD'S, Al. G. (Edw. Conard): Oskaloosa, Ia., 11. Marshalltown 12, Des Moines, 13, St. Joseph, Mo., 14.

O'BRIEN, Neil (C. P. Hodge): New Orleans, La., 8-14.

BURLESQUE COLUMBIA WHEEL

AMERICAN Beauties (Dave Gorman): B'klyn 9-14, Paterson 16-21.

Al. Reeves's Beauty Show (Al. Reeves): Cincl. 9-14, Louisville 16-21.

BEAUTY Parade (Ed. Schaefer): St. Louis 9-14, Kansas City 16-21.

BEAUTY Youth and Folly (Wm. V. Jennings): Toledo 9-14, Chgo. 16-21.

BOHEMIAN Show (Jack Singer): Phila. 9-14, Balto. 16-21.

BELLES of Beauty Row (Henry P. Dixon): N.Y.C. 9-14, Bridgeport 16-21.

BEN Welch (Jos. Liberman): Phila. 9-14, N.Y.C. 16-21.

BIG Jubilee (Jas. Weeden): Buffalo 9-14, Rochester 16-21.

BILLY Watson's Big Show (Dan Gazzenheimer): Detroit 9-14, Toronto 16-21.

BOSTON Ton Girls (Frank Mc-Adler): Boston 9-14, Springfield 16-18, Albany 19-21.

BOWERY (Geo. Harris): Albany 9-11, Worcester 12-14, Boston 16-21.

BROADWAY Girls (Louis Oberwerth): N.Y.C. 9-14, Hoboken 16-21.

COLLEGE Girls (Henry Hedges): Kansas City 9-14, Omaha 16-21.

COLUMBIA (J. G. McFarland): Montreal 9-14, Albany 16-18, Worcester 19-21.

CRACKERJACKS (Chas. E. Arnold): Chgo. 9-14, Detroit 16-21.

DREAMLAND (Dick Patten): Toronto 9-14, Buffalo 16-21.

FOLLIES of the Day (Jack McNamara): Omaha 9-14.

GAY New Yorkers (Jake Goldberg): Wash. 9-14, Pittsburg 16-21.

GAYETY Girls (Bob Simons): B'klyn 9-21.

GINGER Girls (Emanuel Rosenthal): Bridgeport 13-14, Prov. 16-21.

GIRLS from Happyland (H. W. Chipman): Rochester 9-14, Syracuse 16-18, Utica 19-21.

GIRLS from Starland (Chas. Donaghue): Newark 9-14, Phila. 16-21.

GIRLS from the Great White Way (Dave Gordon): N.Y.C. 9-14, B'klyn 16-21.

GOLDEN Crook (Jas. Fulton): Minneapolis 9-14, St. Paul, 16-21.

HAPPY Widows (Wm. Fennessy): St. Paul 9-14, Milwaukee 16-21.

HARRY Hastings (Jack Levy): Prov. 9-14, Boston 16-21.

HONEYMOON Girls (Harry Lee): Boston 9-14, N.Y.C. 16-21.

LIBERTY Girls (Alex. Gerson): Chgo. 9-14, Cincl. 16-21.

LOVE Makers (Ira A. Miller): Springfield 9-11, Albany 12-14, N.Y.C. 16-21.

MARION'S Own (Bob Travers): Chgo. 9-14, St. Louis 16-21.

MINER'S Big Frolic (Ed. Daley): Balto. 9-14, Wash. 16-21.

MOLLIE Williams (Phil Isaac): Indianapolis 9-14, Chgo. 16-21.

QUEENS of Paris (Jos. Howard): Hoboken 9-14, Phila. 16-21.

ROBIE'S Big Show (Jos. Robie): Pittsburgh 9-14, Cleveland 16-21.

ROSE Sydell (Harry Thompson): N.Y.C. 9-14, B'klyn 16-21.

ROSELAND Girls (Walter Greaves): Minneapolis 16-21.

ROSEY Posey Girls (Louis Livingston): Louisville 9-14, Indianapolis 16-21.

SOCIAL Maids (Bob Cohen): N.Y.C. 9-21.

STAR and Garter (Harry Rose): Paterson 9-14, Newark 16-21.

TAXI Girls (Louis Hartig): B'klyn 9-14, N.Y.C. 16-21.

TROCADERO (Frank Pierce): Cleveland 9-14, Toledo 16-21.

VANITY Fair (Wm. S. Clark): Milwaukee 9-14, Chgo. 16-21.

WATSON Sisters (Geo. Reitzel): Syracuse 9-11, Utica 12-14, Montreal 16-21.

BURLESQUE PROGRESSIVE CIRCUIT

BLANCHE Baird's Big Show (Billy Dunn): Toronto 9-14, Buffalo 16-21.

BROADWAY Belles (Jos. Oppenheim): Chgo. 9-21.

CRUSOE Girls (Chas. Robinson): Phila. 9-14, Trenton 16-21.

DANDY Girls (Chas. Cromwell): Indianapolis 9-14, St. Louis 16-21.

EVA Mull's Big Beauty (Lewis Talbot): Cleveland 9-14, Cincl. 16-21.

FOLLIES of Pleasure (Rube Bernstein): N.Y.C. 9-14, Phila. 16-21.

GIRLS from the Follies (Harry Strouse): Detroit 9-14, Toronto 16-21.

GIRLS from Joyland (Lou Stark): Chgo. 9-14, Detroit 16-21.

HIGH Life Girls (Frank Calder): Chgo. 16-28.

HONEY Girls (Bernard and Zeisler): Phila. 9-14, Pittsburgh 16-21.

MAY Howard's Girls of All Nations (J. D. Barton): N.Y.C. 9-21.

MIRTH Makers (Hatch and Beatty): Boston 9-14, N.Y.C. 16-28.

MISCHIEF Makers (Joan Bedini): Holyoke 9-7, Boston 9-21.

MONTE Carlo Girls (Tom Sullivan): Buffalo 9-14, Binghamton 16-18, Schenectady 19-21.

PARISIAN Beauties (Sam Williams): Pittsburgh 9-14, Cleveland 16-21.

PROGRESSIVE Girls (Jack Reid): Binghamton 9-11, Schenectady 12-14, Pittsfield 16-18, Holyoke 19-21.

QUEENS of Cabaret (Sutter and Leavitt): Pittsfield 9-11, Holyoke 12-14, Boston 16-28.

REVUE Girls (Morris Weinstock): Cincl. 9-14, Indianapolis 16-21.

STARS of Burlesque (W. B. Bentley): St. Louis 9-14, Kansas City 16-21.

TANGO Girls (Chas. Taylor): Kansas City 9-14.

TRIP to Paris (Harry G. Lake): Trenton 9-14, Phila. 16-21.

MISCELLANEOUS

BINGHAM, Mr. and Mrs. Ralph: Sedalia, O., 11, Glasgow 12, Bremen 13, Rockport, W. Va., 16, Williamstown 17, Youngstown, O., 19.

DESLYS, Gaby: Prov., R. I., 10-11, Springfield, Mass., 12, Troy 13, Albany 14-15.

LLOYD, Alice: Montreal 9-7, St. Catharines, Ont., 12.

PAVLOWA: Louisville, Ky., 13, St. Louis 17, Milwaukee 20.

TANGUAY, Eva: Omaha, Neb., 11-13.

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DeVera, Vera, Elizabeth Davies, Camille D'Arville, Mary L. Dyer, Blanche Douglas, Millett, Jane, Mrs. Ignita Earle, Grace Elliston, Celie Ellis, Elmer and Terry, Florence, Katherine, Mabel Florence, Alice Frohman, Gillette, Viola, Hines, Arline, Georgia Harvey, Mabelle Haiser, Laura Hudson, Carroll Hamilton, Ethel Hanwick, Edna W. Hopper, Johnson, Mary N.

Keener, Mary, Lathrop, Louise, Lillian Lawrence, Moore, Evelyn, Frances Meade, Norma Munro, Clara Martin, Louise Myers, Cordelia MacDonald.

Pierce, Gwendolyn, Hattie Perry, Ryhilla Pope, Miss Pomeroy, Mabel Powell, Ryan, Millie, Elsie Rez, Mrs. J. Richmond, Elizabeth Rathburn, Mrs. M. H. Ryder.

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VAUDEVILLE

Mme. Bertha Kalich's Splendid Art—Winsor McCay and His Motion Cartoons—Elizabeth Murray's Hit

White, N. Y.

LEILA McINTYRE,
In the Varieties Again with John Hyams.

THE epilogue to Jose Echegaray's Mariana, as presented at the Palace by Madame Bertha Kalich, proved the most interesting—and compelling—dramatic offering, from a histrionic viewpoint, since Madame Sarah Bernhardt honored the variety stage with her acting.

Madame Kalich is an actress of vital power—a tragedy queen of the grand school. No one can vivify the suppressed emotions—the agonizing strife of the inner self and the tension of mental struggle—better than Madame Kalich. In this bit of the Spanish playwright's tragedy she is at all times grippingly real.

That the epilogue of the drama can alone be used for vaudeville, handicaps theatergoers at the outset. They are suddenly whirled into the maelstrom of tragedy without an understanding of the gradual development of the story. Yet, after the first few moments, its force is apparent. It is not vaudeville drama, in that it is a climax and not a whole theatric incident in itself.

Mariana has fallen in love with the son of the man who, when she was a child, ran away with her mother. With this barrier—the sins of the fathers—as a gulf between them, the girl has forced herself into marriage with an elderly gentleman who will protect her from the futile love which consumes her heart. Then, on her marriage night, the lover comes to her. Realizing that she is weakening, she cries out in despair. The husband rushes into the room, a pistol flashes and Mariana falls dead at the feet of her lover. This is melodrama, and Mariana is rather incomprehensible: but Madame Kalich makes her, for the moment, relentlessly vital.

The realism of Madame Kalich's emotionalism splendidly revealed the cold shrinking of the bride from her husband, the mingling of passionate love and fear at the sight of her lover, and the struggle of the woman with herself. Sitting alone, unmoving, Madame Kalich can vitalise a multitude of conflicting emotions. Her support is admirable. John Harrington plays the husband with distinction and force. De Forest Dawley portrays the lover with sincerity. Lou Tellegen could have depicted this role with sweeping appeal, but Mr. Dawley strikes no harsh notes. There are moments before Madame Kalich appears, when the Spanish atmosphere is lacking.

There is one imperative suggestion. A brief outline of the story—to prepare an audience for the epilogue—must be given upon the programme. The single act, taken from a legitimate drama, has its place in vaudeville—when interpreted by such an eminent artiste as Madame Kalich.

Emma Carus Broadwayed once more at the Palace, assisted by Carl Randall. She sang comic songs and travestied the modern dances, as usual.

Randall is winning a place in vaudeville for himself. Already he is one of the most graceful and pleasing dancers in the varieties. He is a young fellow with lots of promise, who, with proper development, is going to be heard from. He may become a second Joseph Santley.

George White and Isabelle Jason were seen at the Palace in their new singing and dancing act. Perhaps they were handicapped by the lingering thrills of Madame Kalich's playing, which the intermission had not dispelled, but they seemed lacking in any distinctive qualities.

The two tango, Maxixe and hesitate without dipping into the unusual anywhere.

Winsor McCay has contributed a remarkably funny character to vaudeville—"Gertie," the bashful dinosaur. McCay, whose imaginative drawing has been one of the few really good things of our comic supplements, sometime ago hit upon the novel idea of reproducing his creations by motion picture film. In other words, he draws a number of thousand of sketches of his characters in a series of situations and the resultant film gives the effect of a picture from life. McCay's depiction of "Steve," the reckless mosquito, has long been a laughing ten-strike.

But "Gertie" is far funnier. Standing before the screen and cracking a whip, McCay puts the dinosaur through her paces. Between tricks, "Gertie" playfully eats a few trees whole, throws an inquisitive mastodon clear out of sight, and then drinks up a lake. "Gertie" is sufficient to tickle anyone's sense of humor.

MERCEDES LORENZE,
Charming Singer with James Duffy at Alhambra Theater.

RITA GOULD,
Appearing in New Song Offering.

Ma Cherie, vaguely described as a "serio comic divertisement without words," would make even a bashful dinosaur blush. Without going into unnecessary details, Ma Cherie can be said to be a pantomimic story of Apache life in Paris, with a scene showing a Montmarte cafe. It seems that Jean Maxim, a poor but honest Apache, has loved Ivette, a Folies Bergere model who is utterly fearless of draughts and colds, but the young lady has thoughtlessly transferred her affections to a gay baron. The three meet in the cafe. The tempestuous Apache dance and mauling match, in which Jean tears off a liberal part of the model's gown, are, to say the least, disgustingly vulgar. We understand these features have been thoroughly renovated since the opening matinee at the Victoria, so that Ma Cherie is now practically as harmless as an afternoon tea.

Elisabeth Murray put over her songs in splendid fashion at the Victoria. Indeed, she was never better and won the real hit of the bill.

The comic singer has varied her programme of songs. She has a new song, "I'll Do It All Over Again," the sad tale of a veteran tangoist who is temporarily banished from the White Lights by his physician. As the lyrist expresses the lament, it's

"The price I'm payin'
For my cabaretin'."

Then Miss Murray gives "Push It Along," which loses most of its coarse qualities as she sings it. An artist can make most any song palatable and even attractive.

"The Campmeeting Band," a darkey tune, is agreeable, but best of all the repertoire is "All Aboard for

(*Continued on page 22*)

STEWART BAIRD—ACTOR, CRITIC AND PLAYWRIGHT

Star of "The Beauties" Is a Young Artist of Ideas and Ideals

Unitt, New York.
MR. BAIRD AS THE ARTIST IN "THE BEAUTIES."

STEWART BAIRD came very near becoming a dramatic critic. In fact, after he left Harvard, he was assistant to Philip Hale on the Boston *Herald*.

But Baird's guardian angel—or whatever spiritual adviser is supposed to watch over Harvard men—steered him away from such an untoward fate. He began to achieve prominence in the productions of the Amateur Club of Boston, and his work in a presentation of Man and Superman brought him suddenly into the limelight.

Through the late Jack Wendell, who shortly before his death won an unforgetable hit as the dog in The Blue Bird, Mr. Baird met Winthrop Ames in Boston.

Mr. Ames became interested in the young amateur actor, and when he assumed the direction of the New Theater, engaged Mr. Baird as a member of the company. The young player appeared in The Piper, Vanity Fair with Marie Tempest, Nobody's Daughter, Winter's Tale, The School for Scandal, the two Morality plays: Noah and Nice Wanton, The Arrow Maker—in fact all but one of the New Theater productions.

Then Mr. Baird went on tour with Edith Wynn Matthison in The Piper, playing Axel, the Smith. A brief engagement in a leading role with William H. Crane in A Fool and His Fortune followed. He turned to musical comedy in Little Boy Blue, summered in stock and was next season seen with Sam Bernard in All For the Ladies. He played a foremost role in The Man With Three Wives, was at the Boston Majestic in stock and attracted unusual attention this season in the short-lived Iole.

"My dip into vaudeville has been tremendously interesting experiment," he told me. "I have been remarkably surprised at the widely different moods of legitimate and variety audiences.

"In vaudeville they don't want light and shade. Understand, I don't say that to reflect in any way upon vaudeville. They want you to get down to points immediately. 'Let's have it quick,' seems to be reflected in their faces.

"In the drama, and even in musical comedy, certain pauses are necessary to give emphasis or shade to a line. There is no time for that in vaudeville. You have just time to put over a word because they're getting restless for the next one.

"Vaudeville audiences don't weigh a line and stop to think about it—to build upon it mentally. They listen for a moment. 'All right,' you can feel them say, 'I've got that—give us the next.' I listened to Joe Welch, who preceded us last week at the Palace. He told a story, you heard a laugh, he told another and again a laugh followed. The jokes were like shots from a gatling gun.

"The very name of variety describes its appeal. Everything moves rapidly, different turns follow each other a few minutes apart. That is what attracts the average person. There are plenty of entertainers, all different.

"Vaudeville, too, is a splendid place to develop an individual personality. In fact, you can't succeed in variety without it.

"While my ambition is centered in the drama," continued Mr. Baird, "I have found advancement to be quicker in the field of musical comedy. I have turned to vaudeville because the legitimate theater is just now in a dormant state. For a year the motion picture and the dance craze have been holding the attention of amusement seekers at the expense of the theater. But I am sure the end is coming—not that I believe the motion picture will ever lose its popularity. But I think people will once more awaken to an appreciation of the drama. It may be a revival of the spectacular drama, of the costume play, of the John Drew society offering—but I am sure the return of the drama of subtler finer things is on the way. Audiences are done with the morbid, melodramatic sex type of play—of broad strokes and vivid hues.

"I think the time is ripe in New York for a stock company—a thoroughly able organization, sincere and artistic in ideals but not making as costly or elaborate productions as were done at the New Theater. The company should confine itself to new plays. John Craig has succeeded with this idea in Boston and there is no real reason why it should fail here if, say such recognized artists as William Faversham and Julie Opp headed the organization.

Unitt, New York.
MR. BAIRD.

"I expect to go into musical comedy in the Fall and some day I hope to return to the drama." Mr. Baird has one big ambition—to be a playwright. He has already had a playlet, His Wife's Resurrection, accepted for early production. Mr. Baird told me all the details.

"You look honest," he said, "so I'll tell you in confidence." All that can be said yet is that the sketch is a sort of melodic drama with a decidedly unusual idea in the way of stage setting behind it.

But it's a secret.

ELSA RYAN IN VARIETY

To Play Summer Season of Eight Weeks in Irish Playlet

Miss Ryan, now heading the second Peg o' My Heart company, is being booked by M. S. Bentham for a season of eight weeks, opening in June.

Miss Ryan's engagement will follow the closing of Peg o' My Heart company. Following her vaudeville engagement, Miss Ryan will return to Peg o' My Heart for a second year.

For her dip into the varieties, Miss Ryan will use an Irish playlet. The title has not yet been announced.

Miss Ryan is well known in the dramatic and musical field. She starred in The Blue Mouse and was featured in The Kiss Waltz. Her work as Peg has received high praise on the road.

IN DAVIS PLAYLET

Princess Hassan to Enter Vaudeville in "The Picture of Dorian Gray"

Princess Hassan (Olga Humphreys) is to enter vaudeville under M. S. Bentham's direction in Edwards Davis's playlet, The Picture of Dorian Grey, a version of the Oscar Wilde drama.

Princess Hassan attracted wide newspaper notoriety through her marriage into the nobility of Egypt. Years ago, when she lived in California, she was a member of Edwards Davis's congregation. Mr. Davis was a minister before he adopted a stage career. Their friendship resulted in the loan of the playlet.

THE WEEK IN REVIEW

(*Continued from page 21.*)

Dixie," the "danciest" melody of any song in months.

As for Miss Murray—she is an artiste who can land a song over with an unquestioned vocal "punch."

Lew Shank, Indianapolis's municipal marketing ex-mayor, made his bow to Metropolitan vaudeville at the Victoria. Mr. Shank, who wasn't a bit nervous in front of the footlights, told a few stories, and, with the aid of a motion picture showing the starting career of an egg from the coop to the kitchen, gave his reasons for the high cost of living. Several times he utilized that eternal near-joke about the difference between chickens on the farm and in the—well, what's the use? Otherwise Mr. Shank may be forgiven.

It isn't easy, however, to tolerate the coarseness of some of the song parodies presented by Herbert Ashley and Al Canfield. One, at least, is really disgusting. Why must we always endure melodic innuendos of this type?

FREDERICK JAMES SMITH.

IN THE VAUDEVILLE SPOTLIGHT

AN INTERESTING vaudeville event is the appearance at Proctor's Fifth Avenue Theater of Claire Rochester, a young Southern girl of unusual vocal ability. Miss Rochester, who is only twenty years old, comes of one of the oldest and most prominent social families of Atlanta, Ga. She has sung soprano since childhood, but it was only nine months ago that she suddenly discovered that she possessed a remarkable barytone singing voice. She was studying soprano voice culture at the Boston Conservatory of Music when it developed that she could sing barytone with equal facility to soprano. She sings the full barytone range, and also a soprano range reaching to F above high C. Only one other singer now before the public lays claim to any such accomplishment, and she is Miss Dorothy Toye, who advertises that she sings two octaves.

MISS JOE ROBINSON HAYWOOD has left the vaudeville company of Tom Nawn and has returned to New York.

WINSOR MCCAY made 10,000 distinct drawings of "Gertie," the comic dinosaur, in his latest motion picture cartoon which he is introducing in his new act. His famous mosquito film required 6,000 drawings.

GERTRUDE HOFFMAN is said to be receiving $5,500 weekly during her vaudeville season. The expenses of her act are, however, heavy, as she is assisted by a chorus in her song revue.

WILLIAM FAVERSHAM is supported in his one-act production of The Squaw Man at the Colonial Theater this week by Frank Brownlee, P. J. Maccord, Arthur Elliott, Elise Oldham, and Ynes Seabury. Mr. Faversham, of course, has his old role of Jim Carston.

HEREAFTER WILLIAM FAVERSHAM, Virginia Harned, Blanche Bates, Lillian Russell, Bertha Kalich, Sam Bernard and other legitimate stars in Keith vaudeville will be known as starliners instead of headliners. Dictionary makers please take notice.

JACK NORWORTH, hibernating in Germantown, was called upon to head Keith's bill in Philadelphia, the blizzard having upset the scheduled bill. Norworth got through the drifts with his accompanist, but minus his motion picture film. However, he made good as the Philadelphia *North American* expressed it: "Everybody was glad that some other act was snowbound some place."

OLIVE BRISCOE, who has been ill for several weeks, has improved and is now well along the road to recovery. Her husband, George Delmore, vice-president of the White Rats, recently presented her with a building lot in one of the Summer colonies on Long Island.

IRENE BORDONI, last seen at the Winter Garden, is appearing in the English varieties in *L'Impresario*, an imported Grand Guignol thriller.

BIG DEAL DENIED

Marcus Loew Says He Has Not Purchased Sullivan-Considine Circuit

In a telegram to his New York office, Marcus Loew emphatically denied the dispatches from Chicago stating that he had bought the Sullivan-Considine Circuit in the West. He also denies the story given wide publicity in this city that he had any intentions of doing so. He says that his trip to the Pacific Coast with Adolph Zukor and Aaron Jones, of Jones, Linick and Schaefer, is for pleasure only, due to his never having been in California. The party will visit the film plant of the Famous Players company at Santa Monica and spend several weeks in California.

Madame Bertha Kalich has been given an extensive vaudeville routing.

Three weeks in the Middle West, including the week of March 15 at the Chicago Majestic, will be followed by a return East. Madam Kalich will then be seen at the Colonial.

IN PARKER PLAYLET

Wallis Clark to Produce "The Man in the Street" for Two-a-Day

Wallis Clark will make the first vaudeville production of The Man in the Street, by Louis N. Parker, within a fortnight.

Mr. Clark played this sketch successfully in London, and it has recently been added to the programme of the Little Theater in Philadelphia. Mr. Clark controls the exclusive vaudeville rights.

FRANK LALOR OPENS IN NEW ACT

Frank Lalor, last seen at the Longacre Theater in Iole, began his vaudeville tour under Alf T. Wilton's direction at Milwaukee last week. He is in Chicago this week.

He is supported in the sketch, which he wrote himself, by four players. The skit is called Back to Earth.

Joe Whitehead plays for the association following his Sullivan and Considine tour.

TERESA PEREZ KILLED

Equilibriste Dies as Result of Fall Down Elevator Shaft at Oakland, Cal.

Teresa Perez, of the Four Perez, fell down an elevator shaft at the Hotel Adams, in Oakland, Cal., on Feb. 24. Her injuries proved fatal.

The Four Perez were playing at the Orpheum Theater at the time. They offered a balancing ladder act, which when presented at the Palace Theater in New York early this season scored an unusual hit. The team was immediately routed over the Orpheum time and was shortly to play the big Eastern houses, being booked for Buffalo, Toronto, Rochester, and other cities. F. W. Stoker was the Eastern representative of the act.

The fatal accident at Oakland has caused the team to break up and further bookings have been canceled.

ENTER—ALICE HEGEMAN

Comedienne, Hit of "The Pink Lady," to Enter Vaudeville Shortly

Alice Hegeman, who scored one of the hits of The Pink Lady in the eccentric comedy role of Madame Dondidier, is going into vaudeville.

Miss Hegeman was last seen in The Innocent Sinner, which was tried out on the road by F. C. Whitney. One of her early hits was scored in The Top o' the World. Miss Hegeman is an unusually clever comedienne and her appearance in the two-a-day will be watched with interest. She has been seen in vaudeville before.

COMING HEADLINERS

Week of March 16—Palace: Mlle. Dazie in *Pantaleon;* Colonial: Gertrude Hoffman, Joe Welch; Alhambra: Virginia Harned and company, Louise Galloway and company; Victoria: Mabel Berra, *Should a Woman Tell;* Fifth Avenue: Francis Nordstrom and company, *A Telephone Tangle;* Bronx: Connolly and Wenrich; Bushwick: *The Trained Nurses,* Trixie Friganza, Charles Ahearn Troupe; Orpheum: William Faversham and company, Sallie Fisher, Four Kasracs.

Week of March 23—Palace: William Faversham and company; Colonial: Four Kasracs; Winsor McCay; Victoria: Trixie Friganza; Fifth Avenue: Virginia Harned and company, Edna Luby and company; Alhambra: Howard and McCane, Mercedes; Bronx: Louise Galloway and company; Bushwick: Sallie Fisher, Bert Williams; Orpheum: Gertrude Hoffman, Joe Welch.

FANNIE RICE IN ANTIPODES

Famous Comedienne Appearing Successfully in Australia and New Zealand

Fannie Rice, the famous comedienne, is now touring the cities of Australia and New Zealand with unusual success. Miss Rice played three weeks at Brisbane, Queensland, three weeks in North Queensland, and a return engagement of a week in Brisbane, followed by another season of eight weeks in New Zealand. The eight-week engagement opened late in January.

Miss Rice writes to THE MIRROR that she intends to remain in the Antipodes for some time. "I came here rather unexpectedly," she says, "and am delighted with the country and the people."

Miss Rice is offering her "happy family," the miniature stage act which she made popular in American vaudeville.

Miss Rice was a famous star of the Boston Bijou Theater and the New York Casino. She starred at the Casino for several seasons under the direction of Rudolph Aronson, and for several years headed her own organization. Her best known success was At the French Ball.

TWO HITS IN A WEEK

Wellington Cross and Lois Josephine Play Two Theaters—To London in June

Wellington Cross and Lois Josephine are this week scoring at both the Colonial and Hammerstein's, playing special engagements at both theaters.

Mr. Cross and Miss Josephine expect to sail for England on June 9 to play a special variety season. They will probably open at the Palace.

Alfred Butt tried to secure Cross and Josephine for his Easter revue at the London Palace, in which Elsie Janis will appear, but American contracts prevented.

MADISON AS VARIETY MAGNATE

The Majestic Theater on Springfield Avenue near High Street, Newark, heretofore playing Stair and Havlin attractions, has passed into the control of the Newark Amusement Company; Milton Gosdorfer, president, James Madison, vice-president and treasurer and Charles B. Pope, secretary. A policy of high-grade vaudeville and photoplays is outlined beginning March 12. Mr. Madison announces that his acquiring an interest in the new theater will in no way interfere with his writing and publishing business which will continue as before.

"CURING BILLY" WINS AT TRY-OUT

Alan Brooks was well received last week at the Bedford Theater in Brooklyn, where he tried out his own farce, Curing Billy.

Curing Billy is the Jesse Lasky production which had its basis in last season's short-lived legitimate production, Cheer Up, and which, since it became vaudevillized, has been successively The Spring Girl, The Water Cure, and The Rest Cure.

The comedy has been entirely reconstructed although the locale is still a sanitarium. Supporting Mr. Brooks are Ed Elitch as a deaf and dumb porter; William Frederick as a real estate broker; Edna Roland as the broker's daughter, and Hollin Grimes as the proprietor of the sanitarium.

HAYWOOD AND STAFFORD SNOWED IN

The Haywood-Stafford company, scheduled to play in Brooklyn last week, were caught in the blizzard near Philadelphia, and, like many other vaudeville artists, were forced to give up the week's engagement.

The Haywood-Stafford company is playing in Washington this week. F. W. Stoker is directing the tour.

YANCSI DOLLY,
At the Palace with Harry Fox.

ALONG THE WAY O' LIGHTS; VAUDEVILLE GOSSIP

Fannie Brice Scores—"Gimbelizing" Free Tickets—Liane Carrera Invents Make-Up Lamp

BY WALTER J. KINGSLEY.

FANNIE BRICE was the hit of the bill at the Colonial last week. She kept fourteen audiences roaring with laughter at her eccentric comedy. Miss Brice is a true humorist. Few women have the broad, low-comedy gift that makes Miss Fannie Brice an international laughing success. When the I. W. W. agitation was at its height she offered a dollar an hour to unemployed men to clear Sixty-second Street of snow and ice from Broadway to Columbus Avenue, in order that her limousine might reach the stage door. But two men applied and to them she paid five dollars apiece for a half-hearted effort to shovel a path across the street opposite the stage entrance. "The I. W. W. is not on the level," commented Miss Brice when her dollar an hour offer failed to bring an army to the theater. The young comedienne really studies comedy effects and the few books she carries with her on the road are devoted to studies of clowns, comedians and mirth-makers. She also has a scrap book filled with criticisms of famous comedies and comedians. Her ambition is the "sure fire" laugh and she wants to know the why and wherefore of the resultant giggle. When we billed Fannie Brice as a "typical New York girl as foolish as a fox" and as "the corner of Forty-second Street and Broadway doing a snappy single" we knew what we were about.

Down at one of the big department stores, where managers of bad shows dump punched tickets, the management has put the following sign on the bulletin board:

"Employes must not accept passes more than twice weekly as they lack ambition the day after a night at the theater. On Friday night no employe should go to the theater, as Saturday is too hard a day."

At the last I. W. W. street meeting one of the women speakers shrieked:

"Where can they go now that the churches have spurned them?"

"Send them to the legitimate theaters: they are looking for audiences," shouted a wag. The joke was lost on the speaker for she replied sadly:

"Why the poor fellows have no money."

To "stuff" a theater with passes, given out in department stores, is now currently known as "gimbelising."

Joan Sawyer is scoring a marvelous success in the Keith theaters. She is very, very generous to let the person who dances with her go out and do a solitary waltz, but Miss Sawyer is so famous and so certain of her drawing powers that she can afford to be charitable. Joan Sawyer is incomparable in her power to please the best elements of our theater-going population.

Liane Carrera, daughter of Anna Held, has invented a dainty little make-up lamp, obviating the use of candles, which are interdicted by the fire laws. This is a bona fide invention and the Crown Surgical Company has put the lamp on the market for little Miss Carrera, who has had one made up in gold for her gifted mother.

Fannie Brice chased an advertising solicitor for a block last week. He had roasted her act and then visited her at the Colonial to demand an "ad." Miss Brice seized a heavy hair brush and in the words of a celebrated stage mother "jest massacreed him."

Aileen Stanley is the name of a tall, svelte young singer from Chicago, who made her metropolitan debut at the Bronx Theater last week. She is a sensation in her home city and is destined to be a sensation in New York when she overcomes a certain timidity. As they say in baseball, Miss Stanley "has got something" and she is well liked by our audiences. New singles have a hard time getting over in New York, but when they bring to vaudeville the good looks, the talent and the magnetism possessed by Aileen Stanley, their future is safe.

William Faversham made his first appearance in vaudeville at the Colonial this week in The Squaw Man. The house was sold out far in advance, and writing at midweek the signs point to a record-breaking engagement. The great romantic star revelled in his old role of Jim Carston, and, after the nerve-racking Shakespearean repertoire, the playlet must have seemed as easy as an old shoe. In our announcements of William Faversham's debut we said: "William Faversham has ever stood for the fine and enduring things of the theater. He has never pandered to low ideals, but has kept bravely flying the flag of distinction and nobility. He is a great gentleman and a great artist. Keith vaudeville is proud beyond expression to announce Mr. Faversham as a headliner. He is of the royalty of the stage. His appearance at this theater will be a red letter day in the history of the Colonial." Never let any one tell you that class doesn't count or isn't appreciated in vaudeville. Mr. Faversham's debut was a red letter day, and how much Messrs. Keith and Albee think of him is proven by the $3,000 that will be tucked into his envelope and carried back to his dressing-room at the end of each week.

Barrie and Bates make an irresistible combination in vaudeville. Here again class comes to the fore. Miss Blanche Bates in Sir James Matthew Barrie's Half an Hour is one of the greatest hits vaudeville has ever known. The playlet and the player are both on the highest plane of the intellectual theater, yet, in vaudeville, they can "follow anything," as they say. The act commands hushed attention following right after a riot of clowning or a hurrah finish by trained animals. It is really a wonderful triumph for Miss Bates, who will "follow anything," while Madame Bernhardt refused to "follow" animals or acrobats or to even allow them on the bill.

I asked Louis Mann in his dressing-room the other day if we might not get up some timely baseball story for press matter, and this was his reply:

"I prefer that you would write of my studies and the books I am reading. Baseball is merely a diversion when I am weary of art. I have been often mentioned in connection with baseball, much to my regret, though, I will admit, it is a delightful pastime.

"I brought with me to the theater tonight a volume by one Dean Swift which I am reading. I am reading much in biology, which I regard as a wonderful branch of science. I am taking up the deeper side of psychology, and I am conducting independent work with the view of showing the relations between biology and psychology. You see I am a very busy man.

"However, above all things write of me as the greatest character actor in the world, for I *am* that."

In Elevating a Husband, Mann has given vaudeville one of those solid rib-tickling laughing successes that at the same time are artistic in the highest degree. Mann plays with the speed of a racehorse, and while adapting himself to the tempo of vaudeville he never forgets for a moment the artistic restraint and the finished technique that make him a great comedian. He holds his audiences in a veritable grip of steel, and the man who can do that with a sketch in vaudeville is more than a good actor—he is a great actor. Miss Emily Ann Wellman, Mann's leading woman, is exceptionally clever in a difficult role. She, too, is a vaudeville favorite.

Did you ever stop to realize that the Keith fans get the very best of the world's acting in tabloid form. Our audiences do not have to wait all the evening for the big moment when a dramatic star is on the stage. It has to come in from fifteen to twenty minutes. Each player distils his or her talents into the smallest possible compass and presents the very attar of their genius. Vaudeville is concentrated acting.

CLAIRE ROCHESTER,
Making Debut at Fifth Avenue Theater.

By the way, have you seen Minnie Dupree in The Man in Front, by Alfred Sutro? Believe me, Sutro can write a sketch and Miss Dupree can act it. At every theater Miss Dupree has presented the little play patrons go to the manager to praise her work, and it must be confessed that she is superb. Her role is that of the nastiest little cat you can imagine, but she somehow makes one forgive her everything.

Within the week I have heard William Faversham, Blanche Bates, Louis Mann, Virginia Harned, Bertha Kalich, Minnie Dupree, and Anna Held all express their happiness at being in Keith vaudeville. They like the audiences, they like the theaters and the theater management. They love the salaries, and they find that their best is appreciated.

EDWARDS TO ENGLAND

Producer Will Take His Song Revue and Other Acts Abroad in September

Gus Edwards will take his Song Revue to England in the Fall, opening for a season on the Moss Empires on Sept. 6. The negotiations were completed by M. S. Bentham through Will Collins and his American personal representative, Miss May Feeley.

Under present plans, Mr. Edwards may remain abroad for five seasons, making a series of productions for the English variety halls. England is just now revue mad, and the Edwards productions are expected to exactly suit the popular taste abroad.

When Mr. Edwards goes across in September he will also take his Kid's Kabaret and Blonde Typewriters, negotiations having been completed for their appearance in England.

LANE'S AMERICAN TOUR

English Comedian Opens in Toronto on March 30, Booked by M. S. Bentham

Lupino Lane, the English comedian, will begin his American tour in Montreal on March 30.

Lane, whose work is of the Laddie Cliff type, was booked for America by Will Collins, through M. S. Bentham. Lane will sail for America within a few days.

SIXTEEN YEARS A TEAM

Hoey and Lee Celebrated Anniversary Yesterday at Victoria

Hoey and Lee yesterday celebrated their sixteenth anniversary as a vaudeville team. The comedians are observing the occasion by playing the week at the Victoria.

AYER-PINTO ACT SCORES

ALLENTOWN, PA., March 10. (Special).—Nat Ayer, composer of "Oh! You Beautiful Doll," and other popular airs, and Edingham Pinto put on their new act at the Orpheum during the past week and scored heavily. Mr. Ayer sang several new songs and a decided hit was registered for the entire act. It was the first performance of the sketch. FOAD L. SHOEMAKER.

DANCING TEAM SPLITS

Clive Logan and Louise Alexander are no longer dancing together.

Miss Alexander's new dancing partner is M. Guillaume de Leyer.

ELSIE JANIS SAILS

Elsie Janis sailed yesterday on the S. S. Lusitania. She is under special contract with Mr. Alfred Butt to be featured in the new London Palace Music Hall revue, to be produced immediately.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABBOTT, Tilly, and Partner: Orph., Duluth; Orph., Winnipeg, 16-21.
ACT Beautiful: Maryland, Baltimore, 23-28.
ADAMS, Billy and Edith: Poli's, New Haven; Poli's, Springfield, 16-21.
ADAMS, Mabel, Co.: Orph., Duluth; Orph., Minneapolis, 16-21.
ADELAIDE and J. J. Hughes: Palace, Chgo., 16-21.
AHEARN, Charles, Troupe: Maryland, Balto.; Bushwick, B'klyn, 16-21.
ALEXANDER Brothers: Grand, Syracuse, 16-21; Shubert's, Utica, 23-28.
ALFREDS, Two: Keith's, Cincinnati; Keith's, Indianapolis, 16-21; Keith's, Louisville, 23-28.
ALLEN, Minnie: Bushwick, B'klyn.
ALPINE Troupe: Maj., Milwaukee, 16-21.
AMERICAN Dancers: Penn, Phila., 16-21.
ANGER, Lou: Orph., Des Moines; Orph., Minneapolis, 16-21.
ANSON, Captain: Keith's, Prov., 23-28.
APDALE'S Circus: Poli's, Springfield, 16-21; Poli's, New Haven, 23-28.
ARCADIA: Fifth Ave., N.Y.C.; Keith's, Wash., 16-21.
ARION: Orph., Memphis.
ARMSTRONG and Clark: Lyric, Birmingham; Forsythe, Atlanta, 16-21; Orph., Jacksonville, 23-28.
ARMSTRONG and Ford: Orph., 'Frisco, 16-21.
ARTHURS, Three: Dominion, Ottawa, Can.; Temple, Hamilton, 16-21.
ASAHI Japs: Lyric, Birmingham; Orph., Knoxville, 16-21; Forsythe, Atlanta, 23-28.
ASHLEY and Canfield: Temple, Hamilton, Can., 23-28.
ASHLYN, Belle: Columbia, St. Louis, 16-21.
AUSTRALIAN Boy Scouts: Grand, Syracuse, 23-28.
AVON Comedy Four: Shea's, Toronto; Poli's, Springfield, 16-21; Poli's, New Haven, 23-28.
AXTELLE, Hopkins: Maryland, Balto.; Fifth Ave., N.Y.C., 16-21; Shea's, Buffalo, 23-28.
AZARD Brothers: Keith's, Indianapolis; Keith's, Cincinnati, 16-21; Keith's, Louisville, 23-28.
BABY Ann: Shubert's, Utica, N.Y., 16-21.
BABY Helen: Poli's, New Haven, 16-21.
BAGBY, Sergeant: Keith's, Cincinnati, 16-21.
BAKER, Belle: Maryland, Balto.; Keith's, Toledo, 16-21; Keith's, Columbus, 23-28.
BALL and West: Bushwick, B'klyn; Keith's, Lowell, 16-21; Poli's, Springfield, 23-28.
BALL, Rae Elinore: Orph., Savannah, 9-11; Orph., Charlestown, 13, 14; Alhambra, N.Y.C., 16-21; Orph., B'klyn, 23-28.
BANKOFF and Girlie: Bushwick, B'klyn, 23-28.
BARBOUR Nips: Orph., Sacramento, 15-17; Orph., Stockton, 18, 19; Orph., San Jose, 20, 21.
BARDS, Four: Keith's, Prov., 16-21.
BARKER, Ethel Mae: Fifth Ave., N.Y.C., 16-21; Grand, Syracuse, 23-28.
BARNARD, Sophye: Orph., Des Moines; Orph., Minneapolis, 16-21.
BARNES, Gertrude: Orph., Los Angeles, 16-21.
BARROWS and Mile: Orph., Memphis; Orph., New Orleans, 16-21.
BARRY, Mr. and Mrs. Jimmy: Temple, Rochester; Grand, Pittsburgh, 16-21; Keith's, Toledo, 23-28.
BARTH, Leo: Colonial, Erie, Pa.; Hipp., Cleveland, 16-21.
BARTHOLDI'S Birds: Maryland, Balto., 16-21; Orph., Jacksonville, 23-28.
BARTON, Sam: Orph., 'Frisco, 16-21.
BARTOS, Three: Dominion, Ottawa, Can., 23-28.
BATES, Blanche: Maj., Milwaukee, 16-21; Hipp., Cleveland, 23-28.
BEAUMONT and Arnold: Bushwick, B'klyn.
"BEAUTIES, The": Alhambra, N.Y.C.; Fifth Ave., N.Y.C., 16-21.
"BEAUTY is Only Skin Deep": Keith's, Indianapolis; Forsythe, Atlanta, 16-21.
BELL, Digby: Keith's, Toledo; Keith's, Columbus; Hipp., Cleveland, 16-21.
BELL Family: Keith's, Prov., 23-28.
BELLECLAIR Brothers: Colonial, N.Y.C.; Orph., Montreal, 16-21.
BERGER, Edgar: Keith's, Wash.
BERRA, Mabel: Victoria, N.Y.C., 16-21.
BERNARD and Harrington: Orph., Vancouver, 16-21.
BERRENS, The: Orph., Duluth, 16-21.
BEYER and Brother: Orph., Knoxville; Orph., Charleston, 16-18; Orph., Savannah, 19-21.
BIG City Four: Orph., Montreal; Dominion, Ottawa, 16-21; Orph., B'klyn, 23-28.
BINNS, Binns and Binns: Orph., Oakland; Orph., Sacramento, 15-17; Orph., Stockton, 18, 19; Orph., San Jose, 20, 21.
BISHOP, Marie: Orph., Stockton, 11, 12; Orph., San Jose, 13, 14.
BISPHAM, David: Orph., Vancouver, 16-21.
BISON City Four: Poli's, New Haven; Bronx, N.Y.C., 16-21; Poli's, Springfield, 23-28.
BLANCHE, Belle: Victoria, N.Y.C.
BLANK Family: Orph., New Orleans.
BLESSINGS, The: Orph., Seattle; Orph., Portland, 16-21.
BOGONNY Troupe: Shubert's, Utica, N.Y., 16-21; Colonial, Erie, Pa., 23-28.
BOHEMIANS, Three: Temple, Detroit, 16-21; Temple, Rochester, 23-28.
BOUDINI Brothers: Orph., Omaha.
BOWERS, Fred: Keith's, Toledo; Hipp., Cleveland, 16-21; Grand, Pittsburgh, 23-28.
BOWMAN Brothers: Keith's, Phila., 23-28.
BRADS, The: Temple, Detroit, 16-28.
BREEN, Harry: Orph., New Orleans; Orph., Mobile, 16-21; Orph., Knoxville, 23-25.
BRICE, Fannie: Victoria, N.Y.C.; Grand, Pittsburgh, 16-21; Maryland, Balto., 23-28.
BRONSON and Baldwin: Columbia, St. Louis.
BROOKS and Bowen: Temple, Detroit; Temple, Rochester, 16-21.
BROWN, Harris and Brown: Columbia, Grand Rapids, Mich.
BRYAN and Sumner: Orph., Sioux City; Orph., St. Paul, 16-21.
BUCH, Fritz and Lucy: Columbia, St. Louis, 16-21.
BUCKLEY'S Animals: Orph., Savannah, 9-11; Orph., Charlestown, 13, 14; Forsythe, Atlanta, 16-21; Orph., Birmingham, 23-28.
BURKE, John and Mae: Proctor's, Newark, N. J.; Fifth Ave., N.Y.C., 16-21; Keith's, Boston, 23-28.
BURLEY and Burley: Poli's, Hartford, 23-28.
BURNS and Fulton: Poli's, New Haven; Poli's, Hartford, 16-21; Poli's, New Haven, 23-28.
BURNS and Kissen: Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
BURNS, Kilmar and Grady: Orph., Seattle; Orph., Portland, 16-21.
BYAL and Earle: Forsythe, Atlanta; Orph., Jacksonville, 16-21; Orph., Savannah, 23-25; Orph., Charleston, 26-28.
CABARET Three: Keith's, Toledo, 23-28.
"CALIFORNIA": Hudson, Union Hill, N. J., 16-21.
CAMERON and O'Connor: Orph., 'Frisco, 16-21.
CANFIELD and Ashley: Maryland, Balto.
CANTWELL and Walker: Maryland, Balto.; Forsythe, Atlanta, 16-21; Orph., Jacksonville, 23-28.
CAPTAINE, Elcide: Orph., Oakland; Orph., Sacramento, 15-17; Orph., Stockton, 18, 19; Orph., San Jose, 20, 21.
CARLTONS, The: Bushwick, B'klyn, 16-21.
CARLYLE and Romer: Orph., 'Frisco, 8-21.
CARRERA, Liane: Poli's, New Haven; Keith's, Phila., 16-21.
CARRILLO, Leo: Orph., Salt Lake City, 16-21.
CARTMEL and Harris: Keith's, Indianapolis; Keith's, Louisville, 16-21; Keith's, Cincinnati, 23-28.
CARUS and Randall: Orph., B'klyn.
CATALANE and Denny: Orph., Vancouver; Orph., Seattle, 16-21.
CAUPOLICAN, Chief: Keith's, Boston; Keith's, Prov., 16-21; Shea's, Buffalo, 23-28.
"CELLULOID Sara": Columbia, St. Louis, 16-21.
CERVE: Bushwick, B'klyn.
CHEBERT'S Manchurians: Orph., Vancouver; Orph., Seattle, 16-21.
CHIP and Marble: Orph., New Orleans; Forsythe, Atlanta, 23-28.
CLARK and Hamilton: Temple, Rochester; Orph., Montreal, 16-21; Shea's, Buffalo, 23-28.
CLARK and Verdi: Keith's, Toledo; Keith's, Columbus, 16-21; Victoria, N.Y.C., 23-28.
CLARK, Edward, Co.: Proctor's, Newark, N. J.
CLAUDIUS and Scarlet: Keith's, Wash.; Bushwick, B'klyn, 16-21; Bronx, N.Y.C., 23-28.
CLAYTON, Bessie: Orph., Oakland; Orph., Sacramento, 16-18; Orph., Stockton, 19, 20; Orph., San Jose, 21, 22.
CLIFF, Laddie: Forsythe, Atlanta; Keith's, Phila., 16-21.
CLIFFORD, Kathleen: Maryland, Balto.; Grand, Syracuse, 16-21; Garrick, Wilmington, 23-28.
CLINE, Maggie: Fifth Ave., N.Y.C., 16-21.
"CLOWNLAND": Alhambra, N.Y.C.
COLLINS and Hart: Orph., 'Frisco; Orph., Oakland, 16-21.
COLLINS, Milt: Keith's, Toledo; Maj., Milwaukee, 16-21.
"COLONIAL Days": Shubert's, Utica, N. Y., 16-21.
CONCHAS, Paul: Orph., Salt Lake City; Orph., Denver, 16-21.
CONLEY and Webb: Orph., Lincoln, 16-21.
CONLIN, Ray: Penn, Phila., 23-28.
CONLIN, Steel and Carr: Orph., New Orleans.
CONNOLLY and Wenrich: Orph., B'klyn; Bronx, N.Y.C., 16-21.
CONNOLLY, Mr. and Mrs. E.: Temple, Hamilton, Can.; Orph., Montreal, 16-21; Grand, Syracuse, 23-28.
CONROY and Models: Orph., Omaha; Orph., Sioux City, 16-21.
CONSUL and Betty: Hipp., Cleveland, 16-21.
COOK, Joe: Poli's, New Haven.
COOPER, Joe and Lew: Hipp., Cleveland; Grand, Syracuse, 16-21; Keith's, Prov., 23-28.
CORBELLI and Gillette: Orph., Kansas City; Orph., Des Moines, 16-21.
COUNTISS, Catherine, Co.: Maryland, Balto., 23-28.
COURTNEY, Minerva, Co.: Fifth Ave., N.Y.C.; Proctor's, Newark, N. J., 16-21.
COX, Ray: Keith's, Cincinnati; Orph., Knoxville, 23-28.
CRESSY and Dayne: Hipp., Cleveland; Grand, Syracuse, 16-21; Shea's, Buffalo, 23-28.
CRONIN, Morris, Co.: Keith's, Boston; Alhambra, N.Y.C., 23-28.
CROSS and Josephine: Colonial, N.Y.C.; Maryland, Balto., 16-21; Keith's, Prov., 23-28.
CROUCH and Welch: Orph., Winnipeg; Orph., Regina, 15-17; Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.
CULLEN, James H.: Orph., Sioux City, Ia., 16-21.
CUMMINGS and Gladding: Orph., Duluth; Columbia, St. Louis, 16-21.
CURTIS, Julia: Orph., B'klyn; Keith's, Prov., 16-21.
CURTIS, Sam, Co.: Orph., Knoxville.
DAILEY, Robert, Co.: Lyric, Birmingham; Orph., Memphis, 16-21.
DAINTY English Trio: Grand, Syracuse; Keith's, Phila., 16-21.
DAVIES Family: Alhambra, N.Y.C.
DALY, Lucy, Co.: Colonial, Norfolk; Lyric, Richmond, 16-21.
DAMEREL, Geo., Co.: Orph., Stockton, 11, 12; Orph., San Jose, 13, 14; Orph., Los Angeles, 16-21.
DAMOND, Eugene: Orph., Winnipeg, 16-21.
"DANCE Reveries": Orph., Knoxville.
DANIELS and Conrad: Bronx, N.Y.C.
DARRELL and Conway: Palace, N.Y.C.
DAZIE, Mlle.: Keith's, Columbus; Palace, N.Y.C., 16-21.
DE GARDOVER, Davidson: Colonial, Norfolk, Va.; Orph., Easton, Pa., 16-18; Orph., Allentown, 19-21.
DE KOE, Harry: Poli's, Hartford; Orph., B'klyn, 23-28.
DEELEY, Ban, Co.: Orph., Vancouver, 16-21.
DE GASCOGNE Cadets: Shea's, Buffalo; Shea's, Toronto, 16-21; Keith's, Boston, 16-21.
DELMORE and Light: Grand, Pittsburgh, 16-21.
DEMAREST and Chabot: Orph., Los Angeles, 16-21.
DE SCHELL, Dorothy: Penn, Phila.; Shubert's, Utica, N. Y., 16-21.
DE SERRIS, Henrietta: Orph., Sioux City; Orph., St. Paul, 16-21.
DE VINE and Williams: Keith's, Prov.
DE VOIE Trio: Fifth Ave., N.Y.C.; Keith's, Boston, 16-21.
DIAMOND and Brennan: Shea's, Buffalo; Shea's, Toronto, 16-21.
DIAZ Monks: Keith's, Boston, 16-21.
DICKINSON, Mabel: Lyric, Richmond, 23-28.
DICKINSON "Rube": Keith's; Cincinnati; Colonial, Norfolk, Va., 16-21.
DIERO: Keith's, Columbus, O., 16-21.
DOGWELL, Sisters: Orph., Memphis, 16-21.
DOLCE Sisters: Columbia, Grand Rapids.
DONOVAN and Arnold: Orph., Knoxville.
DOOLEY and Sayles: Orph., Oakland.
DOOLEY, Jed and Ethel: Keith's, Prov., 16-21; Keith's, Phila., 23-28.
"DOUBLE Cross": Orph., Salt Lake City, 16-21.
DRAPERS, The: Temple, Hamilton, Can., 9-14.
DUFFY and Lorens: Alhambra, N.Y.C.

Wellington CROSS AND Lois JOSEPHINE

Scoring at Two New York Houses

Colonial and Hammerstein's

Two HITS in a single week

DAZIE

IN

"PANTALOON"

By SIR JAS. M. BARRIE, Author of "Peter Pan," etc.

Palace Theatre, N. Y., Week March 16

FANNY BRICE

Direction MAX HART

Kathleen Clifford

"The Smartest Chap in Town"

FOSTER BALL and WEST FORD

"SINCE THE DAYS OF '61"

Direction MAX HART

STEWART BAIRD

Late leading man with Little Boy Blue, Man with Three Wives and Iole

Now playing special Vaudeville Engagement with

LASKY'S BEAUTIES

JACK E. GARDNER

THIS WEEK LYRIC, RICHMOND, VA.

Sam AND Kitty Morton

Back to Where They Started

Direction Tom Fitzpatrick

TO WED IN MAY

Mr. and Mrs. E. F. Albee Announce Engagement of Daughter, Miss Ethel Keith Albee

Mr. and Mrs. Edward F. Albee have announced the engagement of their daughter, Miss Ethel Keith Albee, to Dr. Edwin George Lauder, Jr., of Philadelphia.

The wedding will take place on May 6 at the Hotel Plaza.

Zella Call, late of The Beauty Shop, opens shortly with a new act, assisted by Neville Fleeson.

VOLANT GOING TO PARIS

Volant and his flying piano will depart for Paris about the middle of May. Volant will open in the French capitol, tour Europe and appear at the London Palace on Aug. 3, beginning a four weeks' engagement. Other bookings follow.

Alfred Latell will shortly be seen in vaudeville in an act built about his animal impersonation. Latell is now with the Harry Lauder company. M. S. Bentham will, it is expected, be Mr. Latell's representative.

DUNFEE, Josephine: Keith's, Columbus.
DU-For Brothers, Three: Poli's, Springfield, 16-21.
DUPREE and Dupree: Keith's, Toledo; Hipp., Cleveland, 16-21; Keith's, Columbus, 22-28.
DUPREE, Minnie: Alhambra, N.Y.C.; Keith's, Phila., 16-21.
DUPREZ, Fred: Alhambra, N.Y.C.; Orph., B'klyn, 16-21; Bushwick, B'klyn, 23-28.
DYER, Hubert, Co.: Poli's, Scranton; Poli's, New Haven, 16-21; Temple, Detroit, 23-28.
ELINORE and Williams: Keith's, Phila.; Alhambra, N.Y.C., 16-21; Proctor's, Newark, 23-28.
ELIZABETH, Mary: Temple, Hamilton, Can.; Orph., Montreal, 16-21.
ELLISONS, Three: Keith's, Cinti.
EMPIRE Comedy Four: Orph., Harrisburg, Pa.; Colonial, Erie, 16-21; Shubert's, Utica, N.Y., 23-28.
ENTERTAINERS, Four: Orph., Savannah, 9-12; Orph., Charleston, 16-18.
ERCOTTI, Lilliputians: Keith's, Wash.; Maryland, Balto., 16-21; Garrick, Wilmington, Del., 23-28.
ERNIE and Ernie: Keith's, Louisville; Keith's, Indianapolis, 23-28.
ERROLL, Bert: Grand, Syracuse; Temple, Detroit, 16-21; Temple, Rochester, 23-28.
FARBER Girls: Temple, Rochester; Victoria, N.Y., 16-21; Shea's, Buffalo, 23-28.
FATIMA: Poli's, New Haven; Poli's, Hartford; Alhambra, N.Y.C., 16-21.
FAVERSHAM, Wm.; Colonial, N.Y.C.; Palace, N.Y.C., 16-21.
FISHER and Green Co.: Forsythe, Atlanta; Keith's, Columbus, 16-21; Keith's, Cinti., 23-28.
FISHER, Bud: Maj., Milwaukee; Grand, Syracuse, 23-28.
FISHER, Mr. and Mrs. Perkins: Empress, Denver.
FISHER, Sally: Keith's, Boston; Orph., B'klyn, 16-21; Bushwick, B'klyn, 23-28.
FITZGIBBON, Bert: Orph., Denver.
FLANAGAN and Edwards: Colonial, N.Y.C.; Alhambra, N.Y.C., 16-21; Orph., B'klyn, 23-28.
FLORO, Prince: Temple, Detroit; Temple, Rochester, 16-21.
FOSTER and Lovett: Orph., Stockton, 11, 12; Orph., San Jose, 13, 14; Orph., Oakland, 16-21.
FOX and Dolly: Palace, N.Y.C.; Maryland, Balto., 23-28.
FOY, Eddie, and Family: Orph., Kansas City; Orph., Omaha, 16-21.
FREEMAN and Dupham: Dominion, Ottawa, Can.; Temple, Hamilton, 16-21; Fifth Ave., N.Y.C., 23-28.
FRENCH and Ely: Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
FRIGANZA, Trixie: Alhambra, N.Y.C.; Bushwick, B'klyn, 16-21; Victoria, N.Y.C., 23-28.
FROSINI: Orph., Jacksonville; Forsythe, Atlanta, 16-21; Maryland, Balto., 23-28.
"FUN in the Movies": Palace, N.Y.C.
GALLAGHER and Carlin: Orph., Sioux City; Orph., Des Moines, 16-21.
GALLOWAY, Louise, Co.: Colonial, N.Y.C.; Alhambra, N.Y.C., 16-21; Bronx, N.Y.C., 23-28.
GALVIN, Wallace: Fifth Ave., N.Y.C., 16-21; Proctor's, Newark, 23-28.
GANNON, Helen: Orph., Salt Lake City, 16-21.
GARDINER, Jack: Lyric, Richmond.
GARDINER, Three: Alhambra, N.Y.C.; Orph., Harrisburg, 23-28.
GENARO and Bailey: Victoria, N.Y.C., 16-21.
GEORGE, Edwin: Poli's, Hartford, 23-28.
GERMAINE, Herbert, Trio: Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
GIBSON, John: Keith's, Louisville; Keith's, Cinti., 16-21; Grand, Pittsburgh, 23-28.
GIFFOIL, Harry: Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
GILLINGWATER, Claude, Co.: Bronx, N.Y.C.; Maryland, Balto., 16-21; Keith's, Boston, 23-28.
GIOVANNI Troupe: Fifth Ave., N.Y.C.
"GIRL from Milwaukee": Poli's, Springfield.
GLOCKERS, The: Keith's, Phila.; Keith's, Columbus, 16-21.
GOLDBERG, B. L.: Victoria, N.Y.C., 16-21.
GOLDEN, Claude: Columbia, Cinti.; Keith's, Indianapolis, 16-21; Keith's, Louisville, 23-28.
GOLDIN, Horace, Co.: Orph., Lincoln, Neb.; Orph., Kansas City, 16-21.
GOLDSMITH and Hoppe: Poli's, Scranton, Pa.
GOLEMAN'S Animals: Orph., Los Angeles.
GOODRICH and King: Orph., B'klyn.
GORDEN, Paul: Columbia, St. Louis; Orph., Memphis, 16-21.
GORDON and Kinley: Poli's, New Haven, 16-21; Poli's, Scranton, 23-28.
GORDON and Rice: Poli's, New Haven, 16-21; Poli's, Springfield, 23-28.
GORDON Highlanders: Orph., Allentown, Pa., 9-11; Orph., Easton, 12-14.
GORDONS, Bobbie: Orph., B'klyn; Bronx, N.Y.C., 16-21.
GORMLEY and Caffery: Keith's, Prov., 16-21.
GRADY, Jere, Co.: Bronx, N.Y.C.
GRANT and Hoag: Forsythe, Atlanta.
GRAPEWIN, Charles: Temple, Detroit; Temple, Rochester, 16-21; Bushwick, B'klyn, 23-28.
GRAY Trio: Orph., Savannah, 23-25; Orph., Charleston, 26-28.
GRAZERS, The: Orph., Savannah, 9-11; Orph., Charleston, 12, 14; Orph., Knoxville, 16-21.
"GREEN Beetle": Keith's, Phila.; Palace, Chic., 16-21.
GREEN, Ethel: Lyric, Birmingham; Lyric, Richmond, 16-21.
GRIFFIN, Gerald: Dublin, Ireland; Burnley, 16-21; Plymouth, Eng., 23-28; Brighton, 30-April 4.
HAL and Francis: Temple, Hamilton, Can.; Poli's, Hartford, 23-28.
HALPERIN, Nara: Orph., Sioux City, 16-21.
HANLON and Clifton: Hipp., Cleveland.
HANLON and Hanlon: Orph., Omaha.
HARDEEN: Poli's, Hartford, 16-21.
HARNED, Virginia: Bushwick, B'klyn; Alhambra, N.Y.C., 16-21; Fifth Ave., N.Y.C., 23-28.
HART, Marie and Billy: Temple, Rochester; Poli's, New Haven, 16-21; Hipp., Cleveland, 23-28.
HART, Louis: Orph., Stockton, 11, 12; Orph., San Jose, 13, 14; Orph., Los Angeles, 16-21.
HARTLEY'S Wonders: Orph., Portland, Ore.
HARVEYS, Four: Victoria, N.Y.C.; Fifth Ave., N.Y.C., 16-21; Keith's, Wash., 23-28.
HASSMANS: Orph., Jacksonville; Lyric, Birmingham, 16-21; Lyric, Richmond, 23-28.
HAWKINS, Law: Columbia, Grand Rapids; Keith's, Toledo, 16-21; Keith's, Columbus, 23-28.
HAYDEN, Burton and Hayden: Keith's, Columbus.
HAYES, Ed.: Shea's, Buffalo; Shea's, Toronto, 16-21; Maryland, Balto., 23-28.
HAYWOOD, Harry, Co.: Keith's, Wash.
HAZARD, Jack: Orph., Duluth; Palace, Chic., 16-21.
HEATH and Millership: Shea's, Toronto; Keith's, Prov., 16-21; Poli's, Springfield, 23-28.
HELD, Anna: Keith's, Boston, 16-21; Keith's, Phila., 23-28.
HENNINGS John and Winnie: Keith's, Wash.; Bronx, N.Y.C., 16-21; Alhambra, N.Y.C., 23-28.
HENRY and Francis: Grand, Syracuse; Orph., B'klyn, 16-21.
HERBERT and Goldsmith: Keith's, Louisville; Keith's, Toledo, 23-28.
HERLEIN, Lillian: Orph., Omaha.
HERMAN, Dr.: Orph., Los Angeles; Orph., Kansas City, 16-21.
HERMAN Trio: Columbia, St. Louis.
HERRON and Gaylord: Orph., B'klyn.
HESS Sisters: Orph., Omaha, 16-21.
HILDEBRAND, Frank: Orph., Duluth, 16-21.
HILL and Whittaker: Maj., Chgo., 16-21.
HINES and Fox: Keith's, Boston; Orph., B'klyn, 16-21.
HOCKNEY Co.: Orph., Frisco; Orph., Oakland, 16-21.
HOEY and Lee: Victoria, N.Y.C.; Alhambra, N.Y.C., 16-21; Keith's, Wash., 23-28.
HOFFMAN, Gertrude, Co.: Keith's, Wash.; Colonial, N.Y.C., 16-21; Orph., B'klyn, 23-28.
HOLDEN, Maxwell: Orph., Jacksonville.
HOLLAND and Dockrell: Columbia, Grand Rapids, 23-28.
HOLMES and Buchanan: Maj., Milwaukee, 16-21.
HOLT, Alfred: Poli's, Scranton, Pa.
HONEY Girls: Keith's, Cinti.; Keith's, Indianapolis, 16-21.
HOWARD and McKane: Keith's, Phila.; Keith's, Wash., 16-21; Alhambra, N.Y.C., 23-28.
HOWARD and Ratcliffe Co.: Maryland, Balto., 16-21; Forsythe, Atlanta, 23-28.
HOWARD, Great: Poli's, Springfield; Victoria, N.Y.C., 16-21; Poli's, Hartford, 23-28.
HOWARD'S Ponies: Bronx, N.Y.C., 16-21.
HUGHES, Mrs. Gene, Co.: Keith's, Prov.
HUNTING and Francis: Bushwick, B'klyn; Keith's, Phila., 16-21.
HUNTING, Lou and Mollie: Orph., Memphis; Orph., New Orleans, 16-21.
HURLEY Troupe: Grand, Syracuse, 16-21; Keith's, Cinti., 23-28.
HURSEY and Lee: Grand, Pittsburgh; Proctor's, Newark, N. J., 16-21.
HYAMS and McIntyre: Poli's, Hartford, 16-21; Poli's, New Haven, 23-28.
ICELANDIC Troupe: Keith's, Phila.
IDANIAS, Five: Bronx, N.Y.C.
IMHOFF, Conn and Corsene: Keith's, Cinti.; Keith's, Indianapolis, 16-21; Keith's, Louisville, 23-28.
INGE, Clara: Orph., Vancouver; Orph., Seattle, 16-21.
INIS: Temple, Hamilton, Can.
JOLEEN Sisters: Orph., Kansas City; Orph., Des Moines, 16-21.
IRVING, Alexander, Rev.: Maj., Milwaukee.
ISHIKAWA Japs: Maryland, Balto.; Keith's, Phila., 16-21.
ISHMED: Forsythe, Atlanta; Orph., Jacksonville, 16-21; Lyric, Birmingham, 23-28.
JACKSON, Thos. P., Co.: Orph., Knoxville; Forsythe, Atlanta, 16-21; Lyric, Birmingham, 23-28.
JASPER: Temple, Hamilton, Can., 16-21.
JEFFERSON, Joe, Co.: Orph., Harrisburg, Pa.; Keith's, Toledo, 16-21.
JOHNSON, Martin: Orph., Denver.
JONLEYS, Two: Temple, Hamilton, Can.; Colonial, Norfolk, 23-28.
JUNGMAN Family: Lyric, Birmingham, 23-28.
"JUST Half Way": Keith's, Columbus; Keith's, Wash., 23-28.
KAYTON, Bertha: Maj., Chgo., 16-21.
KARNO Co.: Orph., Montreal.
KARTELLI Brothers: Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
KASARACK, Four: Bushwick, B'klyn; Orph., B'klyn, 16-21; Colonial, N.Y.C., 23-28.
KAUFMAN Troupe: Orph., Portland, Ore.
KAUFMAN, Vernie: Alhambra, N.Y.C.; Bushwick, B'klyn, 23-28.
KEANE, Robert E.: Temple, Detroit; Temple, Rochester, 16-21; Fifth Ave., N.Y.C., 23-28.
KEENAN, Frank, Co.: Orph., Salt Lake City.
KELLER, Jessie: Keith's, Louisville, 16-21; Keith's, Cinti., 23-28.
KELLER, Mason, Co.: Temple, Detroit, 23-28.
KELLY and Harrison: Keith's, Prov., 16-21.
KELLY and Pollock: Orph., Frisco; Orph., Oakland, 16-21.
KENNEDY and Rooney: Orph., St. Paul; Maj., Chgo., 16-21.
KENNEDY, Jack: Orph., Knoxville, 23-28.
KENO and Green: Victoria, N.Y.C.; Poli's, Hartford, 23-28.
KENO, Walsh and Melrose: Orph., Vancouver, 16-21.
KENNY, Nobody and Platt: Colonial, Norfolk, Va.; Shubert's, Utica, N.Y., 16-21; Colonial, Erie, Pa., 23-28.
KENT, S. Miller, Co.: Orph., Omaha.
KIMBERLY and Mohr: Orph., Minneapolis, 16-21.
KINGSTON and Ebner: Orph., Portland, Ore.
KIRK and Fogarty: Orph., Harrisburg, Pa.; Poli's, Scranton, 16-21; Shubert's, Utica, N.Y., 23-28.
KIRKSMITH Sisters: Colonial, N.Y.C.; Keith's, Prov., 16-21; Keith's, Phila., 23-28.
KITANOS, The: Keith's, Indianapolis.
KITNER and McClay: Orph., Harrisburg, Pa.; Shubert's, Utica, N.Y., 23-28.
KLUTING'S Animals: Grand, Pittsburgh; Keith's, Wash., 16-21.
KNAPP and Cornelia: Colonial, N.Y.C., 16-21.
KRAMER and Morton: Temple, Hamilton, Can.; Dominion, Ottawa, 16-21; Grand, Syracuse, 23-28.
KRAMERS, The: Orph., Des Moines; Orph., Kansas City, 16-21.
LA COUNT, Beagle: Orph., Harrisburg, Pa., 23-28.
LAI Mon Kim: Shubert's, Utica, N.Y.; Orph., Harrisburg, Pa., 16-21; Colonial, Norfolk, Va., 23-28.
LAMBERT and Ball: Palace, N.Y.C.; Keith's, Phila., 16-21; Temple, Detroit, 23-28.
LANGTON, Lester, Co.: Orph., B'klyn, 16-21.
LANE and O'Donnell: Temple, Rochester; Bushwick, B'klyn, 16-21; Keith's, Phila., 23-28.
LA ROCCA, Rexy: Shea's, Toronto; Colonial, Erie, Pa., 16-21.
LATHAM, Ada: Poli's, Hartford, 16-21.
LA TOY Brothers: Orph., Memphis; Orph., New Orleans, 16-21.
LAVIER: Poli's, Hartford, 23-28.
"LAWN Party, The": Orph., Memphis; Orph., New Orleans, 16-21.
LAWRENCE and Cameron: Orph., Salt Lake City, 6-21.
LAWTON: Fifth Ave., N.Y.C., 16-21.
LEAN, Cecil, Co.: Orph., Minneapolis; Orph., St. Paul, 16-21.
LEE and Cranston: Colonial, N.Y.C.; Alhambra, N.Y.C., 23-28.
LEHR, Anna, Co.: Orph., Los Angeles.
LEIGHTER and Jordon: Victoria, N.Y.C., 23-28.
LEIPZIG: Temple, Rochester; Keith's, Lowell, 16-21; Victoria, N.Y.C., 23-28.
LEON, Daisy: Orph., Memphis; Orph., New Orleans, 16-21.
LEON, Great: Temple, Hamilton, Can.; Poli's, Scranton, 23-28.
LEONARD and Russell: Orph., Los Angeles.
LES Jardys: Fifth Ave., N.Y.C., 23-28.
LESTER, Harry R.: Orph., Omaha; Orph., Des Moines, 16-21.
LEVY, Bert: Orph., Des Moines; Orph., Kansas City, 16-21.
LEWIS and Dody: Poli's, Hartford, 16-21; Poli's, Scranton, 23-28.
LEWIS and Norton: Keith's, Phila.; Keith's, Wash., 16-21; Alhambra, N.Y.C., 23-28.
LEWIS and Vincent: Maj., Milwaukee; Orph., Wausau, 16-21.
LEWIS, Sheen, Sheet & Bell: Temple, Rochester; Poli's, New Haven, 16-21; Poli's, Hartford, 23-28.
LIBONATI: Poli's, New Haven, 16-21; Poli's, Hartford, 23-28.
LIGHTNER and [illegible]: Keith's, Phila., 16-21.
LINTON, Four: Poli's, New Haven, 16-21; Poli's, Springfield, 23-28.
LINDSAY, Frank: Orph., Kansas City; Orph., Sioux City, 16-21.
LINTON and Lawrence: Temple, Detroit; Temple, Rochester, 16-21; Keith's, Phila., 23-28.
LITTLE Billy: Bronx, N.Y.C.
LITTLE'S Animals: Proctor's, Newark, 16-21.
LLOYD, Astrid: Orph., Memphis, 16-18.

ELSIE JANIS

Sailed yesterday on

S. S. Lusitania

to open as the feature of the big revue to be staged immediately at the

Palace Music Hall, London

By MR. ALFRED BUTT

CHAS. KASRAC & CO.
IN BUFFET DES FALLS
American tour under the direction of M. S. Bentham
Booked through Will Collins & Co., London

RITA GOULD
STAR 1914
Direction Alf. T. Wilton

LORA LIEB
Featured in Vaudeville with
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FRANK KEENAN
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"The wizard of the Violin and Piano"
Direction FRANK BOHM

Vaudeville's Greatest Sensation
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"My business is to make the world laugh"
JAMES MADISON
VAUDEVILLE AUTHOR
1493 BROADWAY, NEW YORK (Room 417.)

Miss Norton—Paul Nicholson
LAUGHS

LLOYD, Hugh, Co.: Cyph., Hamilton, Can., 16-21.
LLOYD, Marie: Orph., 'Frisco: Orph., Oakland, 16-21.
LOCKETT and Waldron: Grand, Pittsburg: Keith's, Toledo, 16-21.
LONG, Lally: Orph., Montreal, 16-21; Dominion, Ottawa, 23-28.
LO'S, Marie, Co.: Grand, Pittsburg, 16-21.
"LOVE in the Suburbs": Victoria, N.Y.C.
LOYAL and Partner: Orph., Stockton, 11-13; Orph., San Jose, 14, 15; Orph., Los Angeles, 16-21.
LUBY, Edna, Co.: Proctor's, Newark, N. J., 16-21; Fifth Ave., N.Y.C., 23-28.
LYDELL, Rogers and Lydell: Poli's, Hartford, 16-21.
LYNCH and Zeller: Orph., Savannah, 23-25; Orph., Charleston, 26-28.
LYONS and Yosco: Columbia, St. Louis; Orph., Memphis, 16-21.
MABELLE and Ballet: Keith's, Toledo, 16-21; Keith's, Columbus, 23-28.
MAC FARLAND, Marie and Mac: Keith's, Columbus, Ohio, 16-21.
MACK, Chas.: Keith's, Toledo.
MADDEN and Fitzgerald: Grand, Syracuse.
MAITLAND, Madge: Orph., Oakland, 16-21.
MAKARENKA and Juliet: Orph., Knoxville, 23-28.
MANG and Snyder: Shubert's, Utica, N. Y.; Colonial, Norfolk, 16-21.
MANN, Louis, Co.: Orph., B'klyn.
MAHONEY, Tom: Keith's, Indianapolis, 16-21.
MARCONI Brothers: Dominion, Ottawa, Can.
MARBENA and Delton Brothers: Grand, Syracuse.
MARIE, Dainty: Maj., Milwaukee.
MARTHA, Mlle.: Shea's, Toronto.
MARTINS, Flying: Bushwick, B'klyn; Victoria, N.Y.C., 16-21.
MARTINETTI and Sylvester: Orph., Stockton, 11, 12; Orph., San Jose, 13, 14; Orph., Salt Lake City, 16-21.
MARTIN and Fabrini: Grand, Pittsburgh; Forsythe, Atlanta, 16-21; Orph., Jacksonville, 23-28.
MASON and Keeler: Maj., Milwaukee.
MASON, Wilbur and Jordon: Alhambra, N.Y.C., 16-21.
MATILDA and Elvira: Orph., Portland, Ore.
MATINEE Girls: Grand, Pittsburgh; Keith's, Cinti., 16-21; Keith's, Indianapolis, 23-28.
MAURICE and Walton: Columbia, St. Louis, 16-21.
MAXINE and Babbie: Orph., Los Angeles, 16-21.
McBANE, The: Colonial, Norfolk.
McCANN, James R.: Orph., Harrisburg, Pa., 23-28.
McCONNELL and Simpson: Fifth Ave., N.Y.C.
McCORD and Shaw: Orph., Lincoln.
McCORMACK and Irving: Orph., Lincoln; Orph., St. Paul, 16-21.
McCORMICK and Wallace: Orph., Knoxville; Lyric, Birmingham, 16-21.
McCULLOUGH, Carl: Orph., Minneapolis.
McDEVITT, Kelly and Lucy: Orph., Duluth; Orph., Winnipeg, 16-21.
McGINN, Francis, Co.: Temple, Rochester; Keith's, Boston, 16-21; Proctor's, Newark, N. J., 23-28.
McGIVENEY, Dunn: Shea's, Buffalo; Shea's, Toronto, 16-21; Keith's, Toledo, 23-28.
McKAY and Ardine: Shea's, Toronto, 16-21; Temple, Rochester, 23-28.
McKAY, Wipser: Colonial, N. Y.C., 23-28.
McKINLEY, Nell: Keith's, Prov.; Proctor's, Newark, N. J., 16-21.
McMAHON, Diamond and Clemence: Palace, N.Y.C.
McRAE and Clegg: Garrick, Wilmington, Del., 23-28.
MELROSE, Bert: Orph., Montreal; Dominion, Ottawa, 16-21; Temple, Hamilton, 23-28.
MELVILLE and Higgins: Keith's, Columbus; Keith's, Cinti., 16-21; Keith's, Indianapolis, 23-28.
MERCEDES: Colisee, N.Y.C.; Alhambra, N.Y.C., 23-28.
MEREDITH and Snooser: Keith's, Columbus, O., 16-21.
MERRILL and Otto: Hipp., Cleveland; Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
METROPOLITAN Minstrels: Shea's, Buffalo; Shea's, Toronto, 16-21; Dominion, Ottawa, 23-28.
MIJARES: Poli's, New Haven; Poli's, Scranton, 16-21; Grand, Pittsburgh, 23-28.
MILITARY Girl, The: Orph., Savannah, 9-11; Orph., Charleston, 12-14.
MILLER and Kent Co.: Orph., Memphis, 16-21.
MILLMAN Bird: Maryland, Balto.
MILLER and Vincent: Orph., B'klyn; Maryland, Balto., 16-21.
MONTAMBO and Wells: Orph., B'klyn.
MONTAGUE'S Birds: Alhambra, N.Y.C.; Colonial, N.Y.C., 16-21; Keith's, Washington, 23-28.
MONTGOMERY, Marshall: Orph., Memphis; Orph., New Orleans, 16-21.
MOORE and Young: Forsythe, Atlanta.
MORALIS Brothers: Orph., St. Paul; Orph., Duluth, 16-21.
MORI Brothers: Orph., Sioux City, Iowa, 16-21.
MORRIS and Allen: Proctor's, Newark, N. J.; Orph., Montreal, 23-28.
MORRIS, Elida: Lyric, Birmingham, 16-21; Forsythe, Atlanta, 23-28.
MORTON and Glass: Maj., Chgo., 16-21.
MORTON, Clara, Co.: Shea's, Toronto, 16-21; Temple, Rochester, 23-28.
MORTON, Ed.: Orph., Knoxville; Maryland, Balto., 16-21.
MORTON, Sam and Kitty: Keith's, Louisville.
"MOTORING": Dominion, Ottawa, Can.; Shea's, Buffalo, 16-21.
MOSHER, Hayes and Mosher: Orph., Seattle; Orph., Portland, 16-21.
MOWATT'S, Five: Hipp., Cleveland; Keith's, Cinti., 16-21; Keith's, Indianapolis, 23-28.
MULLER and Stanley: Orph., Sioux City; Orph., St. Paul, 16-21.
MUNSEY, Edna: Orph., Kansas City; Orph., Omaha, 16-21.
MURIEL and Francis: Maj., Milwaukee, 16-21.
MURPHY and Nichols: Orph., Salt Lake City 16-21.
MURRAY, Elizabeth: Colonial, N.Y.C.
MURRAY, John T.: Keith's, Columbus; Keith's, Indianapolis, 23-28.
"NAKED Man, The": Orph., Vancouver; Orph., Seattle, 16-21.
NASH, Julia, Co.: Orph., Seattle; Orph., Portland, 16-21.
NELSON and Nelson: Orph., Lincoln.
"NEPTUNE'S Gardens": Orph., Winnipeg; Orph., Regina, 16-17; Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.
NETHERSOLE, Olga, Co.: Orph., Seattle; Orph., Portland, 16-21.
NEVINS and Gordon: Orph., Regina, 16-17; Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.
NICHOLS, Nellie: Maj., Milwaukee.
NICK'S Skating Girl: Keith's, Prov., 23-28.
NONETTE: Orph., Sioux City; Orph., St. Paul, 16-21.
NORDSTROM, Francis, Co.: Fifth Ave., N.Y.C., 9-21.
NORTON and Nicholson: Poli's, Hartford; Victoria, N. Y.C., 16-21; Poli's, Springfield, 23-28.
OAKLAND, Will, Co.: Colonial, Erie, Pa.; Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
O'BRIEN, Havel, Co.: Keith's, Phila.
ODELL, Maude, Co.: Columbia, St. Louis.
ODIVA: Orph., Duluth, 16-21.
O'DONNELL, Charles, Co.: Grand, Pittsburgh; Keith's, Cinti., 16-21.
OLYMPIC Trio: Poli's, Springfield.
O'MEARS, Gliding: Garrick, Wilmington, Del.
"ON Robert Playground": Bronx, N.Y.C., 16-21.
O'NEIL, Dot: Victoria, N.Y.C., 16-21.
O'NEIL Nance: Orph., Denver; Orph., Lincoln, 16-21.
ORFORD'S Elephants: Keith's, Prov.; Poli's, New Haven, 16-21; Poli's, Hartford, 23-28.
OTERITA: Maj., Milwaukee.
PAGE, Helen, Co.: Grand, Pittsburgh, 16-21.
PANTZER Duo: Orph., Denver; Orph., Lincoln, 16-21.
PARISH, Frank: Orph., Salt Lake City; Orph., Denver, 16-21.
PARILLO and Frabito: Orph., Seattle; Orph., Portland, 16-21.
PASHLEYS, The: Keith's, Phila.; Bushwick, B'klyn, 16-21.
PAULI and Sayre: Orph., Omaha, 16-21.
PAYNE, Nina: Dominion, Ottawa, Can., 16-21.
PEDERSON Brothers: Bronx, N.Y.C., 16-21; Victoria, N.Y.C., 23-28.
PERRY, Albert: Keith's, Columbus, Ohio, 16-21; Poli's, Springfield, 23-28.
PHILLIPS and White: Orph., Salt Lake City, 16-21.
PILLOOK, Milton, Co.: Keith's, Wash., 16-21.
POMEROY, Grace: Orph., Jacksonville.
"PORCH Party": Poli's, Springfield, 16-21.
POWER Brothers: Orph., Minneapolis, 16-21.
PRELLER Dogs: Palace, N.Y.C.; Keith's, Lowell, 16-21.
PREVOST and Brown: Orph., Knoxville.
PRINCE Four: Temple, Detroit, 23-28.
PRITT, Bill: Orph., Vancouver, 16-21.
PURNELL, Kathryn, Co.: Orph., Montreal.
"PURPLE Lady": Orph., Johnstown, Pa.; Grand, Pittsburgh, 16-21; Temple, Hamilton, Can., 23-28.
RAJAH: Hipp., Cleveland, 23-28.
RAMSDELL Trio: Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
RANDALL, The: Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
RAMP, Claude: Poli's, Hartford, 16-21; Poli's, Springfield, 23-28.
RAY and Hilliard: Lyric, Richmond.
RAYMOND and Bain: Shubert's, Utica; Orph., Hamilton, Can., 16-21; Dominion, Ottawa, 23-28.
RAYMOND and Caverly: Keith's, Indianapolis; Keith's, Louisville, 16-21; Keith's, Cinti., 23-28.
REDFORD and Winchester: Proctor's, Newark, N. J., 16-21; Fifth Ave., N.Y.C., 23-28.
REDHEADS, Lasky's: Keith's, Boston; Poli's, Scranton, 16-21; Shubert's, Utica, N. Y., 23-28.
REED Brothers: Orph., Harrisburg, Pa.; Grand, Syracuse, 23-28.
REINOLD, B., Co.: Maryland, Balto.; Lyric, Richmond, 16-21; Grand, Pittsburgh, 23-28.
REISNER and Gores: Lyric, Richmond; Keith's, Wash., 16-21.
RELLOW: Columbia, St. Louis, 16-21.
REMPLE, H. and B.: Dominion, Ottawa, Can., 16-21; Orph., Montreal, 23-28.
RENARDO, Three: Colonial, N.Y.C.; Orph., B'klyn, 16-21; Alhambra, N.Y.C., 23-28.
RESNOS, Four: Orph., Minneapolis.
REUTER Brothers: Orph., New Orleans.
RICE, Andy: Grand, Syracuse, 16-21; Bronx, N.Y.C., 23-28.
RICE and Morgan: Orph., Vancouver, 16-21.
RICHARDS and Brandt: Poli's, New Haven.
RICHARDS and Kyle: Colonial, Norfolk.
RICHARDS, Chris: Colonial, N.Y.C.; Victoria, N.Y.C., 16-21.
RIGOLETTO Brothers: Temple, Rochester, 16-21; Orph., Montreal, 23-28.
RINALDO: Keith's, Cinti., 16-21; Keith's, Indianapolis, 23-28.
RINGLING, Great: Proctor's, Newark, N. J., 16-21.
RITCHIE, Adele: Keith's, Wash., 23-28.
RIVERS, Shirley, Co.: Orph., Portland, Ore.
ROACH and McCurday: Maryland, Balto.
ROBERT, Hans: Orph., Oakland.
ROBERTS, Theo., Co.: Orph., St. Paul; Orph., Winnipeg, 16-21.
ROBERTA and Verera: Orph., Des Moines; Orph., Omaha, 16-21.
ROCHESTER, Claire: Fifth Ave., N.Y.C.
ROEHM'S Athl. Girls: Keith's, Cinti.
ROGERS, Billy: Orph., 'Frisco; Orph., Oakland, 16-21.
ROGERS, Will: Grand, Pittsburgh; Hipp., Cleveland, 16-21; Columbia, Grand Rapids, 23-28.
ROLANDO Brothers: Keith's, Columbus; Grand, Pittsburgh, 16-21.
"ROMEO, Great, The": Orph., Memphis, 16-21.
ROONEY and Bent: Hudson, Union Hill, N. J.; Bushwick, B'klyn, 16-21.
ROSE and Moon: Poli's, Springfield, 23-28.
ROSHANARA: Orph., St. Paul; Orph., Winnipeg, 16-21.
ROSINE, Carl: Keith's, Portland, Me., 23-28.
ROSS, Clark: Empress, Winnipeg; Empress, Butte, Mont., 23-28.
ROYE, Ruth: Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
RUGGLES, Helen: Orph., Portland, Ore.
RYAN and Lee: Orph., Montreal; Grand, Syracuse, 9-14; Shea's, Buffalo, 23-28.
SAMUELS, Ray: Orph., 'Frisco, 16-21.
SALE, Chick: Orph., Stockton, 11, 12; Orph., San Jose, 13, 14; Orph., Los Angeles, 16-21.
SAMARINE, Stz: Orph., Minneapolis; Orph., Duluth, 16-21.
SAMAROFF and Sonia: Temple, Detroit; Temple, Rochester, 16-21; Keith's, Phila., 23-28.
SAMPSELL and Reilly: Bronx, N.Y.C., 16-21.
SANDWINA, Katie, Co.: Temple, Detroit, 16-21; Temple, Rochester, 23-28.
SANGREE and Delilah: Orph., Harrisburg, Pa.
"SCENES from Grand Opera": Keith's, Prov.
SCHEFF, Fritzi: Orph., 'Frisco, 16-21.
SCOTT and Keane: Orph., New Orleans.
"SEYMOUR'S Happy Family": Dominion, Ottawa, Can., 16-21.
SHONE, Hermine, Co.: Bushwick, B'klyn.
SHARP and Turpk: Orph., Lincoln; Orph., Kansas City, 16-21.
SHAW, Lillian: Orph., Minneapolis; Orph., Duluth, 16-21.
SHERIDAN, Frank, Co.: Poli's, Springfield; Keith's, Toledo, 23-28.
"SHOULD a Woman Tell": Victoria, N.Y.C., 16-21.
SHOWALTER, Edna: Orph., Salt Lake City; Orph., Denver, 16-21.
SKATING Bear: Temple, Detroit, 16-21; Temple, Rochester, 23-28.
SLEMONS, Fredrika: Keith's, Toledo; Palace, Chgo., 16-21; Columbia, Grand Rapids, 23-28.
SMITH, Cook and Brandon: Orph., Salt Lake City; Orph., Denver, 16-21.
SPENCER and Williams: Fifth Ave., N.Y.C., 16-21.
SPRAGUE and McNeece: Temple, Rochester; Palace, Chgo., 16-21; Hipp., Cleveland, 23-28.
SPERO and Lovins: Orph., Savannah, 9-11; Orph., Charleston, 12-14; Orph., Birmingham, 16-21.
"SPRING Garden": Poli's, Scranton, 16-21.
STAFFORD, Hayward, Co.: Keith's, Columbus, 16-21.
ST. JAMES, W. H., Co.: Poli's, Scranton; Maj., Chgo., 16-21.
STANLEY, Stan, Trio: Keith's, Louisville; Colonial, Erie, Pa., 16-21.
STANLEYS, The: Orph., Vancouver, 16-21.
STELLING and Revelle: Columbia, St. Louis, 16-21.
STEPP, Goodrich and King: Orph., B'klyn.
STEVENS, Leona: Shubert's, Utica, N. Y.; Keith's, Wash., 16-21; Colonial, Norfolk, 23-28.
STEWART Sisters: Fifth Ave., N.Y.C.
SULLIVAN, Arthur, Co.: Keith's, Indianapolis; Keith's, Louisville, 16-21.
SULLY, Five: Orph., Des Moines, 16-21.
SURATT, Valeska, Co.: Columbia, St. Louis.
SWOR and Mack Co.: Forsythe, Atlanta; Lyric, Richmond, 16-21; Colonial, Norfolk, 23-28.
"SYSTEM, The": Orph., Memphis; Orph., New Orleans, 16-21.
TABOR, The: Orph., Oakland, 16-21.
TANNEN, Julius: Columbia, St. Louis; Orph., Memphis, 16-21.
TAYLOR, Eva: Orph., Oakland.
"TELEPHONE Tassie": Bronx, N.Y.C.; Fifth Ave., N.Y.C., 16-21; Keith's, Phila., 23-28.
TEMPEST, Florence, Co.: Poli's, Hartford; Alhambra, N.Y.C., 16-21; Poli's, Springfield, 23-28.
"TEMPTATION": Grand, Syracuse, 16-21.
THOMAS and Hall: Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
THORNTON, James and Bonnie: Orph., 'Frisco.
TIGHE, Harry, Co.: Keith's, Wash.; Keith's, Wash., 23-28.
TIMBERG Herman: Orph., Seattle; Orph., Portland, 16-21.
TINA, Mme.: Temple, Hamilton, Can., 23-28.
TOMBOYS, Two: Poli's, Scranton; Lyric, Richmond, 16-21.
"TO Save One Girl": Orph., Portland, Ore.
TOOMER, Andrew, Co.: Orph., Harrisburg, Pa., 23-28.
"TRAINED Nurses": Poli's, Springfield; Bushwick, B'klyn, 16-21; Keith's, Boston, 23-28.
TRAVILLA Brothers and Seal: Lyric, Birmingham; Orph., Knoxville, 16-21; Lyric, Birmingham, 23-28.
TRANS-Atlantic Trio: Keith's, Indianapolis, 16-21; Keith's, Louisville, 23-28.
TUCKER, Sophie: Temple, Detroit; Temple, Rochester, 16-21; Orph., Montreal, 23-28.
TUXANO Brothers: Dominion, Ottawa, Can.; Orph., Montreal, 16-21.
TYPES, Three: Shea's, Toronto; Keith's, Prov., 16-21.
TYRON'S, Dean: Columbia, Grand Rapids, 16-21.
USHER, Claude and Fannie: Orph., Salt Lake City; Orph., Denver, 16-21.
VALMONT and Raynon: Orph., Denver; Orph., Lincoln, 16-21.
VALVENT and Lamare: Keith's, Boston, 16-21.
VAN and Schenck: Bronx, N. Y.C.; Colonial, Norfolk, 16-21; Orph., Harrisburg, 23-28.
VAN, Billy B., Co.: Orph., Des Moines; Orph., Sioux City, 16-21.
VAN Brothers: Poli's, Springfield, 16-21; Poli's, New Haven, 23-28.
VAN, Charles and Fannie: Fifth Ave., N.Y.C.; Keith's, Boston, 16-21.
VAN Brunt, Walter: Poli's, New Haven; Colonial, N.Y.C., 23-28.
VAN Cleve, Denton and Pete: Keith's, Toledo, 23-28.
VANDINOFF and Louie: Colonial, Erie, 16-21; Temple, Detroit, 23-28.
VAN Hoven: Orph., Winnipeg; Orph., Regina, 15-17; Sherman Grand, Calgary, 18, 19; Empire, Edmonton, 20, 21.
VERSATILE, Three: Temple, Detroit, 23-28.
VERNON, Nick: Orph., Sioux City; Orph., Omaha, 16-21.
VERIGRAPH, Co. 1: Keith's, Cinti.; Keith's, Indianapolis, 16-21; Keith's, Louisville, 23-28.
VERIGRAPH, No. 2: Keith's, Phila., 16-21.
VINTON and Buster: Orph., B'klyn; Orph., Harrisburg, Pa., 16-21; Keith's, Wash., 23-28.
VIOLINSKY: Maj., Milwaukee, 16-21.
VON Tilzer, Al.: Orph., Denver; Orph., Lincoln, 16-21.
VOX, Valentine: Keith's, Louisville, 16-21; Keith's, Cinti., 23-28.
WAKEFIELD, Willa Holt: Orph., Los Angeles.
WALSH, Blanche, Co.: Lyric, Richmond; Colonial, Norfolk, 16-21.
WANDA: Palace, Chgo., 16-21.
WARD and Culten: Fifth Ave., N.Y.C.; Keith's, Boston, 16-21; Orph., B'klyn., 23-28.
WARD and Weber: Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
WATSON and Santos: Grand, Syracuse; Shubert's, Utica, 16-21; Keith's, Prov., 23-28.
WEBB and Burns: Colonial, Norfolk; Poli's, Scranton, 16-21.
WEBB, Austin, Co.: Orph., Memphis; Orph., New Orleans, 16-23.
WELCH, Joe: Orph., B'klyn, 16-21.
WEST, Mae: Keith's, Louisville; Keith's, Cinti., 16-21.
WESTON and Claire: Orph., New Orleans.
WESTON, Wm., Co.: Shea's, Toronto.
WHEELER, Bert, and Co.: Keith's, Lowell, 16-21.
WHITE, Clayton, Co.: Orph., Omaha.
WHITE Hussars, Miss: Keith's, Portland; Keith's, Lowell, 16-21.
WILDER, Marshall P.: Alhambra, N.Y.C.
WILKINS and Wilkins: Proctor's, Newark, N. J., 16-21.
WILL and Kemp: Forsythe, Atlanta; Keith's, Louisville, 16-21.
WILLIAMS, Bert: Hipp., Cleveland; Bushwick, B'klyn, 23-28.
WILLIAMS, Thompson, Co.: Orph., Jacksonville; Orph., Savannah, 16-18; Orph., Charleston, 19-21; Orph., Harrisburg, 23-28.
WILLARD and Bond: Shubert's, Utica, N. Y.; Poli's, Scranton, 16-21.
WILSON and Andrez: Bronx, N.Y.C.; Keith's, Lowell, Mass., 23-28.
WILSON and Wilson: Orph., Omaha, 16-21.
WILSON, Doris, Co.: Maj., Milwaukee, 16-21.
WILSON, Grace: Keith's, Phila.; Lyric, Birmingham, 23-28.
WILSON, Jack, Co.: Grand, Pittsburgh; Lyric, Birmingham, 16-21.
WINTERS, Winona: Shea's, Toronto.
"WOMAN Proposes": Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
WOOD, Britt: Shea's, Buffalo, 16-21; Shea's, Toronto, 23-28.
WOODS and Wyde: Keith's, Toledo, 16-21; Keith's, Indianapolis, 23-28.
WOODRUFF, Henry, Co.: Orph., 'Frisco, 8-21.
WRIGHT and Dietrich: Orph., Minneapolis; Orph., Duluth, 16-21.
WRIGHT, Cecilia: Keith's, Toledo; Maj., Chgo., 16-21.
WYNN, Bessie: Orph., St. Paul; Orph., Des Moines, 16-21.
WYNN, Ed., Co.: Bronx, N.Y.C.; Keith's, Wash., 16-21; Alhambra, N.Y.C., 23-28.
YVETTE: Alhambra, N.Y.C.
ZANCIGS, The: Maj., Milwaukee.
ZAERLLE, H. M., Co.: Orph., Vancouver; Orph., Seattle, 16-21.

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MOTION PICTURES

CONTINENTAL AT WORK

Feature Productions Make Debut on Broadway and Meet with Strong Welcome

The Continental Feature Film Company has got off to a flying start, two of the feature productions of the company making their debut last week on Broadway. On Monday the four-reel production, The Gangsters, opened at Weber's Theater, and from indications it is in for a long run. On the same day The Great Leap opened at the New York Theater, sharing the honors of inaugurating that theater's picture policy with The Three Musketeers.

Besides The Gangsters, the bill at Weber's Theater also contains a single-reel Keystone comedy, The Riot, and the first reel shown of Seeing South America with Colonel Roosevelt. This bill, which is to continue indefinitely at Weber's, also opened this week at the West End Theater, the regular uptown house for Shubert legitimate attractions. Several prints of the film will then be sent on a tour of the first-class theaters across the country. More Continental features will open in New York in the near future.

LIFE-PHOTO ORGANIZING

Whipping Forces Into Shape and Preparing for First Feature, "The Banker's Daughter"

Announcements from the Life-Photo Corporation show that that company is sparing no expense or trouble to secure a well rounded force of experts in every branch of the business to turn out the strong features for which rights have been secured by the Life-Photo Corporation. A studio embodying all the latest ideas for efficiency has been completed at 102 West 101st Street, and work will begin soon on The Banker's Daughter which is announced as the first feature to be produced.

Fred. Dobson, well known as a camera man for various prominent companies, is to be in charge of the camera work for the Life-Photo. Sets for all the Life-Photo productions will be painted by Alfred E. Freudemann, and Frank Koch has been secured for the post of head stage carpenter. Both have been actively identified with prominent companies for years and have gained a strong reputation.

Edward M. Roskam is president of the Life-Photo Corporation, Leonard Abrahams, vice-president, Bernard Loewenthal, treasurer, and Jesse J. Goldburg, secretary.

NEW EDISON SERIES

To Feature Marc MacDermott in Stories by Richard Washburn Child

Another series is to be added to the successful Edison stories produced in collaboration with prominent magazines. Marc MacDermott is to be featured in The Man Who Disappeared, a series of stories by Richard Washburn Child, which will appear simultaneously in the Popular Magazine. April 7 will be the date of the first release in this new series.

The Man Who Disappeared is to be a sensationally dramatic series. The first story tells how John Perriton, portrayed by Marc MacDermott, becomes a fugitive from justice through his efforts to aid the unworthy brother of the girl he loves. He sinks out of sight of the world and the following nine stories tell of the many thrilling adventures he has in the new strata of life into which fate has driven him.

TO SEGREGATE SEXES

Philadelphia City Council May Decide to Separate Sections in Picture Theaters

PHILADELPHIA (*Special*).—The local City Council is considering the proposition of passing an ordinance providing for the segregation of women and girls unaccompanied by male escorts in motion picture theaters. Mayor Blankenburg has recommended the proposition and several of the local papers have spoken favorably of the proposition. The suggestion was originally made because of the large number of complaints to the police bureau of insults to women and girls while visiting such places.

KALEM FLOOD FILM

Recent California Disaster Pictured in Special Kalem Feature

Some of the most sensational flood pictures ever taken are seen in Kalem's special feature California's Big Flood. The Kalem camera men were on the job throughout the flood and secured such dramatic views as the destruction of bridges, wiping away of the temporary embankments made of freight cars, and other events equally sensational.

One of the most gripping scenes shows how the rushing waters eat away the foundation of a cottage, causing the building to topple over into the river. One of the views taken near Los Angeles shows the difficulty experienced by that city in securing its food supply. The bridges having been swept away, rope trolleys were rigged up, and the milk and other supplies hauled from one side of the river to the other.

MME. POLAIRE IN FILMS

Famous French Actress Plays Leading Role in Leading Players Company Release

Madame Polaire, who delights in the title of "the ugliest woman in the world," will be seen in films soon. The French actress has been pictured in the leading role of The Sparrow, a film taken from a widely read French novel. Madame Polaire has starred in the dramatic version of this story for years in France.

This release, which is in three reels, will be the first made by the newly organized Leading Players Company, of which Agnes Egan Cobb is the sales manager.

SEDGEWICK JOINS LUBIN

Ed. Sedgewick, well known both in vaudeville and musical comedy, has deserted the stage in favor of the films. He is now at work in Romaine Fielding's Lubin company at present in winter quarters at Galveston, Texas.

FAVERSHAM IN FILMS

Stage Star to Appear in Playgoers' Production in Near Future

Probably at the conclusion of his present vaudeville engagement, William Faversham will appear before the motion picture camera for the Playgoers' Film Company, of which Daniel V. Arthur is the general director. The contract for the appearance of the famous star was signed last week, and the name of the play in which he will be seen is expected to be announced soon.

Efforts have been made for some time to secure the consent of Faversham to appear on the motion picture screen. The financial terms of his present contract were not specified, but it is understood that he is securing one of the largest returns ever paid an actor for a like service. The film will be taken at the studio of the Playgoers' Film Company at Yonkers, N. Y.

PICTURES IN PRISONS

Power Machines Installed in Auburn and Clinton Prisons—Churches Also Get Machines

The motion picture machine is invading new fields and there are some interesting items contained in the record of Power No. 6A installations made last week. Through the Auburn Film Company, of Auburn, N. Y., after keen competition with makers of other machines, a Power No. 6A has been installed at the Auburn Prison, New York. A Power machine has also been installed at the Clinton Prison, Dannemora, N. Y., and, needless to say, the prisoners await with eager interest for Sunday, on which day they are allowed to view the motion pictures. The films shown are of the regular film releases, but the most popular are those showing current events.

Two New York churches also secured Power machines last week, the St. James Methodist Church, of New York city, and the Church of St. Rose of Lima, Flatbush, Brooklyn.

Three Power machines were shipped to Honolulu, Hawaii, last week. A. J. Lang, export manager of the Power Company, has been confined to his home with an attack of grippe, but expects to be back on the job the coming week.

SHUBERTS IN FILMS

Company Organized and Monster Studio Building at Fort Lee Planned

The Shuberts have entered into the motion picture game with both feet. A new company has been organized and the first gun of the campaign fired with the announcement that a new $300,000 studio will shortly be begun at Fort Lee for the production of the Shubert feature films.

Joseph L. Rhinock is president of the new organization. No announcement of the features to be produced at the new studio has yet been made, though pictures are now being taken of the massive Hippodrome spectacle, America, and The Midnight Girl. Both these pictures are being taken in the theaters they are playing, an innovation in picture making, since it requires entirely new methods of lighting to enable the taking of pictures in ordinary theaters. All Shubert features will be booked from New York in big theaters throughout America.

CHANGE IN FILM LAW

New York Alderman Would Abolish Temporary Licenses of Picture Theaters

Alderman Igstaedter has introduced in the New York Board of Aldermen an amendment to the motion picture ordinance doing away with the temporary licensing of motion picture theaters so that a fixed date can be made on which all motion picture licenses will expire.

The amendment was introduced at the suggestion of Julian Rosenthal, chief of the Mayor's License Bureau, who thought that all moving picture theater licenses should expire on June 30 of each year. Under the present system licenses expire practically every day of the year.

"The proposed change in the law will take a great burden from the License Bureau," said Chief Rosenthal. "It will also prove a blessing to the motion picture theater proprietors themselves, because it will make unnecessary the continual application to this bureau for an extension of their present licenses."

PAN-AMERICAN GETS "COLORADO"

At a meeting of the board of directors of the Colorado Motion Picture Company, held last week at Canon City, Colo., the company decided to appoint the Pan-American Company as their New York representative. This is in keeping with the policy of the Pan-American Company to act as purchasing or general business representative of film manufacturers, importers or state right buyers, for such business transactions as may be necessary. The addition of the Colorado company brings the list up to a total of six manufacturing and importing firms who are now doing business through the exclusive offices of the Pan-American Film Company.

HOTEL MAN SUES COMPANY

Jacques Chevalier has brought suit in the Supreme Court to secure an injunction prohibiting the General Film Company and the Biograph Company from showing the film The Fallen Angel. Chevalier, who is the proprietor of a hotel shown in one scene of The Fallen Angel, alleges that the manner in which it is shown is harmful to his interests. Decision on the application for an injunction was reserved.

FAMOUS EXCHANGES MEET

The Hotel Astor, New York, was recently the scene of the annual meeting of the exchanges handling the Famous Players' Features. Many topics in connection with the distribution of the "30 Famous Features a Year" were discussed, and the methods of various exchanges compared with a view to benefiting all concerned.

ONE OF THE ADVENTURES OF "FANTOMAS."
Gaumont's Popular Mystery Story Series.

VITAGRAPH'S "LOST IN MID-OCEAN."
A Three-Reel General Film Photoplay Masterpiece.

COMMENT AND SUGGESTION

"WHAT the Public Wants" is the heading on an interesting symposium appearing in a recent issue of the London *Bioscope*. The English paper put a list of questions aiming to find what the public really does want to a number of prominent exhibitors who represent theaters throughout the island. The result of the symposium was in many ways similar to that of many similar quests; you cannot tell what the public wants, unless it is "good stories, finely acted, and well photographed." But on the more specific points some interesting information may be gleaned from the symposium. The questions asked the exhibitors were as follows:

(1) (*a*) What classes of films have you found most popular with your public? (*i. e.*, sensational melodramas, detective stories, dramatic comedies, pathetic comedies, modern social dramas, big spectacular productions, battle pictures, historical romances, farcical comedies, cowboy pictures, comics, educational and scientific films, etc., etc.). (*b*) Do you find educational and scientific films successful with your public?

(2) (*a*) Have you found long films popular (*i. e.*, pictures over three reels in length)? (*b*) What do you consider the ideal length for a drama and for a comedy?

(3) What are the qualities in a film that, in your opinion, count most in the eyes of your public (*i. e.*, good acting, ingenious and original plot, lavish staging, elaborate spectacles, etc.)?

(4) What features in a film is your public most apt to criticise adversely?

(5) The titles of the film or films you consider to have been most popular with your public?

* * * *

The first question was ducked by most of the exhibitors who answered the list, the indefinite answer given above being the favorite. Of the two exhibitors who did attempt to give real information, one stated the favorites with his patrons as "detective stories, social dramas, battle pictures, and comics," while the other "found the most popular films to be historical romances, modern social dramas, and educational and scientific subjects, the last especially with the better classes amongst our audiences." The exhibitors were practically unanimous in answering the query concerning educational subjects, which they thought were good only "in moderate doses." One reply stated that "educational, manufacturing and scientific subjects were always successful provided they are not too long, a fault that is much on the increase.

* * * *

With a surprising unanimity, considering the present tendency of film circles, the exhibitors declared themselves against films longer than three reels except where exceptional interest warranted the increased length. That this is often the case was shown in the replies to the question regarding the most popular subjects, for most of the exhibitors found their most popular subjects to have been multiple reel films running over three reels. The conclusion to be drawn from this probably leaves us where we started, that big features are big money-getters provided they are really big in subject, story, acting and all. That manufacturers are in many ways testing the patience of their patrons with long pictures that have no justification for their size is certain, but opposition to these should not be taken as condemnation of the real features.

* * * *

Despite a most commendable effort on the part of the *Bioscope* the matter of "what the public wants" is therefore still left very much in the dark; at any rate, it is not one to be answered dogmatically. A symposium of views from American exhibitors would probably bring as many different opinions as there were localities touched.

* * * *

IN their way, the "slave" pictures have done no more harm to film interests than any of a score of irresponsible features that we have seen recently. Just now, when we are opening up a new field of photoplay fans, we wonder, to naively mix the metaphor, how many "buds are nipped" by some of these fly-by-night features that the daily newspaper's advertising men-critics rave so strongly over? A feature arrives, no one knows who made it, no one knows the persons handling it; big daily space is bought, and the reading columns glow with praise for the newly discovered wonders of the motion picture. Jones, who has been accustomed to paying $2.50 for his entertainment, says to his wife: "Supposing we go to the pictures, some of these pictures are fairly good, and this must be one of the best for the newspapers say so." Hubby and wifey go, sit through two hours of pictures that would make a real film man laugh or squirm, according to whether he is an optimist or pessimist, and wander home with a "never again" look and the anvil swinging merrily. Oh, for a division of film sheep and goats.

* * * *

THERE is opportunity right now for one of the organizations of scenario writers to do some real good, and at the same time set itself strongly on its feet as a film necessity. Marc Edmund Jones and members of the writing end of the Pacific colony are gathering forces for an onslaught on Congress to secure adequate copyright protection for scenarios, for if the rule of a Los Angeles police judge is to stand, any company may at any time copy an entire photoplay plot, return it to the author, and use it without payment or liability. Marc Edmund Jones is a rather strenuous person, but he is doing much more than his share of work for his fellow writers. Securing anything from Congress is a difficult task for any unorganized class; none of the present scenario writers' clubs has the funds or the facilities for leading the fight, but something must be done. Has anyone a suggestion?

* * * *

THERE are some aspects of the squabble over the censorship question in Chicago that do not make a film man any too proud. Ridicule may be one of the strongest possible weapons in fighting a Funkhouser, but ridicule is a gun that often kicks back. Ad copy that is intended for general consumption and attempting to make the "other fellow" look cheap, may end up by making you look cheaper. When descending to other people's levels be careful you don't slip and strike bottom. All this apropos of the methods of one film company in waging a combination advertising campaign and war on censorship in Chicago.

THE FILM MAN.

WILLIAM LORD WRIGHT

means a Scenario Department, and the right kind of a scenario department. William Lord Wright holds a unique position in motion picture ranks. Brains, sincerity of purpose, and a brilliant pen have brought him to the front rank of writers for the photoplay author. His hints, counsel and battles "For Those Who Worry O'er Plots and Plays," have gained him not merely the name of a pleasing writer, but the loyal, unswerving backing of thousands of scenario writers.

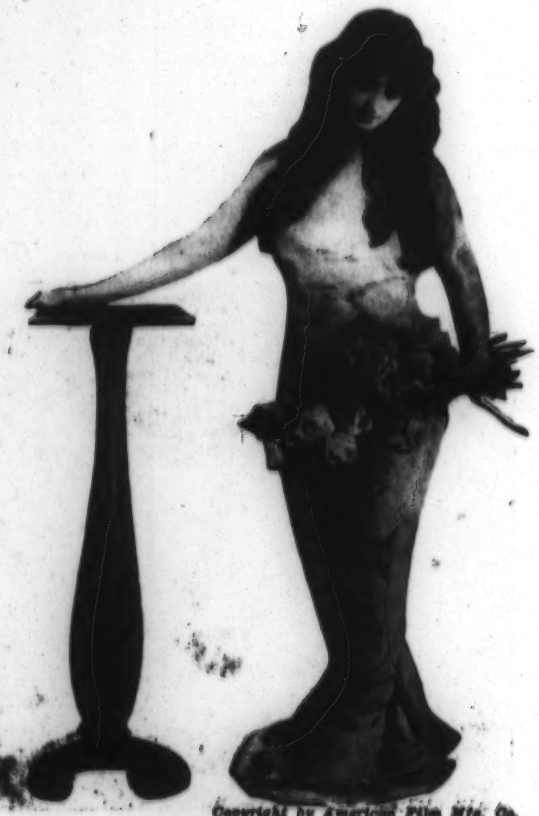
THE DRAMATIC MIRROR

feels that in inaugurating a distinct department for scenario writers it could place it in no more competent or popular hands than those of William Lord Wright. His department "For Those Who Worry O'er Plots and Plays" is one of the real features in motion picture journalism, and in THE MIRROR'S columns we expect you will find it better than ever, a representative and forum for the successful writers, a friend and aid to the aspirants. You won't want to miss any of these articles, so make a note of this now: Mr. Wright's department will appear weekly in THE MIRROR,

STARTING ON MARCH 25

MAGDA FOY,
Popular Juvenile of the Screen.

THANHOUSER'S "MISS BEAUTIFUL."
Whose Name the Press Department Cannot Divulge.



Copyright by American Film Mfg. Co.
MARGARET FISCHER,
The "Beauty" Films Pretty Lead.

GOSSIP OF THE STUDIOS

LLOYD B. CARLETON

Lloyd B. Carleton excels in producing stirring dramatic stories, and it is he who is "the man behind" the majority of the Lubin successes of the variety. He likes big things, does Mr. Carleton—big work, accomplished in a big way and on a big scale. Literature and travel in addition to dramatics, spell life for this director, who has had a big portion of each and now claims to like the producing of motion pictures a little better than anything else. A much experienced man is Mr. Carleton in the way of stage direction.

NAOMI CHILDERS is to be perpetuated in sculpture. Evelyn James, a prominent young sculpturist has been engaged by the Vitagraph Company to model a full length statue of the pretty leading lady who appears, with Darwin Karr, in a coming Vitagraph feature production.

CHARLES CHAPLIN, who has become well known in this country through his work with Fred. Karno's Night in an English Music Hall pantomime, has up to date appeared in four Keystone comedies and has been well received.

"KEYSTONE MABEL" Normand is now for the first time in a year and a half playing opposite her old Biograph side-partner, Mack Sennett, managing director of the Keystone comedies. The first picture in which they will work together is We Should Worry.

THEODORE SOLOMON, or "Teddy" as he is to all the trade paper reviewers who know him as the operator in the Universal Company's projection room, has been honored with a gold medal by his company for the bravery and presence of mind shown recently when a film which he was running through the machine caught fire. Teddy's action in sticking to his post, though the entire projection room was ablaze, prevented what might have been a serious fire.

JOE RYAN, leading man with the Colorado Motion Picture Company, who was badly injured a short while ago by a falling horse, will soon be out of the hospital.

A PUBLIC school has been built, and will be supported, by the Universal Company at their Hollywood studio, Los Angeles, for the benefit of the many children who work in films for a few hours every day. The school is a part of the Los Angeles school system.

FOR THE BENEFIT of a scene in a three-reel photoplay, The Range War, the Colorado Motion Picture Company recently entertained the younger set of Canon City at a tango dance and tea in the studio, which the camera man caught upon his film.

REAVES EASON, of the American, stops at the Edgerly Court at Santa Barbara, and when on last Sunday eve he entered he was rather surprised to find his room occupied. Some one had accepted the "welcome" invitation on the door mat and not only entered but proceeded to make himself thoroughly at home. When Eason looked at his bed he found it occupied but imagine his state of mind when he recognized the wearing apparel of his visitor as his own. Any one with a temperance pledge would have secured a signature on the dotted line. When he recovered his mental equilibrium he learned that the figure was only a dummy, and that his friends had evidently put over a good one.

WALLIE VAN is now convinced that he is not a horseman. Lillian Walker and he were out sleigh-riding recently and the horse attached to their sleigh became frightened and ran away. Wallie managed to keep the horse on the road until he got to Ocean Parkway. John Bunny and Maurice Costello, who were coming along in their autos, saw the condition of things, and started in pursuit. Lillian clung to Wallie with a vengeance which seemed to inspire him with confidence, but it was all to no purpose. The horse evidently deciding to get off the road and out of the way of the autos started across lots. This would have been all right if he had not made his way into a deep gully which was filled with snow. Mr. Horse went in up to his neck, the sleigh was overturned and its occupants were buried in the poetic "beautiful." Maurice Costello who had the advantage of less averdupois, was on the scene far in advance of Bunny. Aside from a temporary scare, no serious damage was done, although the sleigh will have to be sent to the repair shop, and John Bunny will have to wait for the Summer time before he does any more cross-country runs.

ETHEL GRANDIN has been given a strong role in a forthcoming Imp production, Not to Be Explained, which will be directed by Ray Smallwood.

THOMAS PERSONS, superintendent of the Selig Zoo, at Eastlake Park, Cal., has been visiting headquarters in Chicago for a week past, conferring with W. N. Selig concerning big plans in train for other productions on a princely scale in California.

"AND THERE WAS LIGHT."
Feature Released by the Helen Gardner Picture Players.

SEE AMERICANS FIRST—
FLYING "A" FEATURE FILMS

The TURNING POINT
TWO PARTS
A Physiological Drama of the Underworld
One, Three and Six Sheet Lithographs, Photos, Slides and Heralds.
RELEASE MON. MAR. 23, 1914.

"A Decree of Justice"
Depicting in a thrilling drama the undoing of an unprincipled culprit
One and Three Sheet Lithos
Release Wednesday, March 25, 1914

AMERICAN FILM MFG. CO.
CHICAGO

KALEM FILMS

THE DISTRICT ATTORNEY'S DUTY
A Powerful Two-Part Drama of the Fight to Smash the Gambling Ring
The raid on the gambling den and the District Attorney's fearless fight against the powerful Ring, fill this feature with breathless action.
Released Monday, March 23d
Superb four-color 1, 3 and 6-Sheet Posters for this Headliner

THE REFRIGERATOR CAR'S CAPTIVE
A Stirring Two-Part Story of a Battle Against the Fruit Combine
Trapped in a refrigerator car by the head of the Trust, Crane faces a terrible fate when the car dashes down hill towards the oncoming express.
Released Wednesday, March 25th
Striking 1, 3, and 6-Sheet Posters to make the crowd come your way

Scene from "A LEAP FOR LIFE"

A LEAP FOR LIFE
To save his daughter's life, the railroad president leaps from a bridge to a runaway train, averting a frightful collision. Released Saturday, March 28th
Attractive 1 and 3-Sheet Posters

AND THE VILLAIN STILL PURSUED HER
Reggie makes love to another man's wife. What she does to him, makes this *funniest*.
(On the same Reel)

PHOSPHATE MINING
The giant dredges scooping the phosphate from the beds, one of the many interesting scenes.
Released Friday March 27th

Watch for "A PASSOVER MIRACLE," a two-part drama produced with the assistance of the Bureau of Education of the Jewish Community. Released Monday, March 30th.

KALEM COMPANY 235-239 W. 23d Street NEW YORK

WITH THE FILM MEN

ROW IN VANOSCOPE CO.

Former President Robinson Sues Inventor Van Riper, Claiming He Was Ousted

William J. Robinson, former president of the Vanoscope Company, exploiting a colored motion picture process, has entered suit in the United States District Court against Lewis Van Riper, inventor of the process, for $2,000,000 damages, alleging that he was ousted from the company.

Robinson says Van Riper came to him in September, 1912, "in extreme poverty" and interested him in the project of producing color motion pictures. He says he invested heavily and devoted much time to promoting the company and perfecting the device. He was elected president of the company in January, 1913.

A year later, it is charged, he was ousted, he said, and stock which it had been agreed to hold in escrow was sold. He says he believes the British and Continental rights to the process have been disposed of by Van Riper.

"MANGER TO THE CROSS"

Kalem Booking Five-Part Feature Direct to Exhibitors

The many inquiries received by Kalem requesting information concerning the booking of the five-part feature, From Manger to the Cross, have prompted the motion picture manufacturers to issue an announcement stating that it is now placing its great production direct in all States, with the exception of the following: Maine, Vermont, New Hampshire, Minnesota, District of Columbia, Kentucky, Ohio, Pennsylvania, Connecticut, Rhode Island, and West Virginia.

From Manger to the Cross has been pronounced one of the greatest productions of all times and bears the endorsement of the clergy and laity the world over. Exhibitors, with the exception of those located in the States mentioned above, who wish to secure this great attraction, should address Kalem direct.

HEARST-SELIG FILM

No Trying Out Period for New News Film. Which is Perfected from the Start

That the Hearst-Selig forces must have been preparing for months for the "News Pictorial" is evident from the first releases of the new feature. The weekly has got off to a flying start, presenting in its first issues real news views. The film gains added strength through being directed by trained newspaper executives, who secure views that are of value as a record of current happenings.

The inaugural weekly presented scenes from revolutionary Mexico, showing the troops moving to the front, the launching of the gunboat *Sacramento*, scenes from the camps of the various ball teams, the coming of Diaz to the United States, and the opening of the British Parliament. The second film pictured the big blizzard in the East, the automobile races at Santa Monica for the Vanderbilt Cup, the big floods in California, and many other interesting features.

CHANGE "VITA" POLICY

The Vitagraph Theater announces a complete change of policy. Starting last Monday afternoon, A Million Bid and Goodness Gracious, the two motion pictures which have been packing this playhouse for more than a month, are presented twice daily only, at the regular matinees at 2.30 P.M. and the evening performances at 8.30 every day, including Sunday. At the 8.50 P.M. show and the Saturday and Sunday matinees, John Bunny, Mary Charleson, and James Morrison will continue to appear in person.

Replacing the morning show at 11 A.M. and the supper show at 5.30 P.M., will be a recital by the wonderful Hope-Jones Symphonic Orchestra, which has been installed at a cost of $30,000. It is the most wonderful keyed instrument ever constructed, and the entire musical world is watching its achievements with interest.

Additional to the Hope-Jones recital there will be presented from time to time different of the current features made by the Vitagraph Company. This is to permit a present-day showing of these classics, which the ordinary picture houses do not now show. The first Vitagraph classical programme includes The Vengeance of Durand, by Rex Beach; Wonderful Niagara, Wild Beasts at Large, the famous animal picture, and The Battle Hymn of the Republic.

Prices will remain the same as now, 25 cents for the matinee 11 A.M. and 5.30 P.M. show, with none of the seats reserved. The regular matinee and evening seats are on sale two weeks in advance at prices ranging from 25 cents to $1.

"A PASSOVER MIRACLE"

The scenario for A Passover Miracle, the novel Kalem film produced in connection with leading Hebrew societies, was written by Benjamin Barondess in collaboration with Michael Potter.

APEX IN ATLANTA

The Apex Film Company has opened a feature exchange in Atlanta to supply the entire South with features. This territory is practically virgin territory for feature handlers.

When Bert Angeles forsook the speaking stage for the pictures a few years ago, he left an enviable reputation as a director of big Broadway productions. Numerous offers

Bridges, St. Paul.
BERT ANGELES.

from producing managers came to him but the lure of the pictures had claimed him and he rejected them all to follow the fascinating art of producing the silent drama. Two years ago as director for the Vitagraph put him in the front rank as a picture producer, and a year doing special work for other companies has rounded him out until to-day he stands at the top of his chosen profession. Bert is a member of the Screen Club and the Friars, and is now general director for the Historic Feature Film Company with headquarters in Chicago.

H. Winick, of the Apex Films, London, was one of the notables who arrived on the Lusitania last week. Mr. Winick brings with him two negatives of big feature productions which are insured by Lloyds for $100,000, and P. P. Craft's press agent "predicts" a "great surprise in store for American theatrical managers."

The Midgar people have been putting out some bully good features lately, but a suggestion for a feature title is in order. It might be called the "Rejuvenation of Blake," or, "The Missing Mustache." He, Blake Garrison, has had it removed and he looks twenty years younger.

Here's one that the old-timers will appreciate: One day last week the 'phone rang and a voice at the other end said: "We are very anxious to secure as many of the original cast of the Banker's Daughter as we possibly can. Can you put us in touch with any of them?" We told them "no." Not being a psychic medium we couldn't because of the original cast of fifteen, as far as we could find out, ten or more were dead, and as the play was produced in the early '70's the others would probably be a trifle old for picture work.

Next time I talk circulation to a prospective advertiser the following letter will probably keep bobbing up in my mind.

"Dear Sir:

"Understanding that you use articles on topics of current interest, write to suggest that you create a department devoted to the motion picture field and give me editorship of the same.

(Signed) "HAZEL G. RYAN."

Such is fame—we had an idea that our picture department was pretty well known but evidently Hazel has never seen it—and she writes from Los Angeles at that.

With all the changes occurring these days some of you must need a high grade publicity and advertising man. If any of you do want an 18-K. hard worker, full of ideas, and one who has made an enviable reputation in his present position (for he is now employed) drop me a line and I will put you in touch with him, and, take my word for it, he is a find for the company which secures his services.

Louie Noto postcards from California that he is having a fine time and working hard. Save up your pennies, boys. One of those "damned little sparrows" chirps that Louie will bring back a helpmate with him—"the sweetest girl in Chicago."

Harry Reichenbach is in Atlantic City recuperating, which causes the query, "Who had boils first, Harry or Sam Goldfish?" They have been taking turns bandaging their necks for several weeks.

Just received a notice that R. Prieur had moved to the World's Tower Building.

Postcard from Earl Metcalfe says the Lubin Company have arrived at Saint Augustine.

J. W. Fairman, formerly of the News, is now using his silver tongue for the Leslie Syndicate and with the little "idea generator" at the head of the concern business should be easy. Give you credit, Arthur, that penny stunt was the best thing produced in a long time.

There will be very few film offices closed on the seventeenth of March.

Charles Irwin, of Cheyenne, was seen about town with Frank Carroll last week, all of which recalls that Carroll showed me some of the negative and a few of the still pictures of Forgiven, or the Jack of Diamonds. I don't profess to be an expert, but what I saw, added to the expert judgment of "Doc" Willat, confirms the opinion of others that it is a remarkably good picture photographically.

F. J. B.

NEW BALBOA PLANT

Company Expending $50,000 Installing New Printing Plant at Los Angeles Studio

LOS ANGELES (*Special*).—The Balboa Amusement Company is expending approximately $50,000 on the installation of a complete printing department in its studios at Long Beach. The new establishment is expected to be one of the largest of its kind on the West Coast.

The Balboa Company expects to use the new printing department for the finishing of their own productions and also to handle the work of other Coast producers.

LEDERER OUT OF "ANGLO"?

It is reported that George Lederer is out of the Anglo-American Company, of which he has been general director for the past year. Nate Spingold is named as Mr. Lederer's successor.

KATHLYN'S ADVENTURE "IN THE GARDEN OF BRIDES,"
Number Seven in Selig's Series, Released by General Film March 23.

A PATHETIC TALE

Gather Round and Hear the Story of a Camera Man Kidnapped on the Roaring Main

The steamship *General Putnam* cast off the last line that had held her to her pier at the foot of Forty-second Street, New York. It was dawn on the 9th of March, and it was snowing. A young man, heavily laden with cameras and film boxes, scrambled on board. The water churned at the ship's stern and she was off, with Pathéites and their invited guests, to meet the incoming steamship *Lusitania*, bringing home the globe circling ball players, and Victor Miller, Pathé's Weekly camera man, who accompanied them around the world.

Half a mile down the Hudson the committee, appointed by Hert Hoagland of Pathé, set about collecting the passes, which were distributed among newspaper, trade paper and film men generally. They came to the young man who had scrambled on board, as aforementioned. "Your ticket, please?" requested Mr. Helm, editor of Pathé's Weekly. "I am sorry I have none," grinned the young man. "Whom do you represent," asked the editor. "The ——— Weekly," said the stranger, proudly. "But this steamer is chartered by Pathé's Weekly." Mr. Helm looked at the majestic Hudson around him and smiled. "Let me off," demanded the intruder, gathering his cameras in his arms. "Go to it," responded Mr. Helm. The stranger reconsidered. "What am I to do?" he asked. "Make yourself at home," said the editor of Pathé's Weekly. And in order that he might not be accused of lack of hospitality the Pathé editor invited the young man down to the cabin and allowed him to set himself fully at ease. So comfortable did the young man appear that someone decided to lock the door to the cabin that he might not be interrupted. But gratitude is unknown in some people, and when the boat returned to the landing, and the cabin door was unlocked, the young man was heard to complain because no one had come to open the door when the *Lusitania* came in sight, and his camera remained inactive.

"FLEUR DE LYS" TERRITORY

Fleur de Lys, one of the latest of the Helen Gardner productions, is meeting with well merited success. The following territory has been sold for the picture, which is in three reels: Eastern Pennsylvania, Delaware, Maryland, southern New Jersey, and the District of Columbia, to the George M. Mann Company, of Philadelphia; Michigan, Indiana, and Kentucky, to the Exhibitors' Feature Film Company, of Toledo, Ohio; Missouri and Kansas, to J. W. Morgan, of Kansas City, Mo.; New England States, New York, including Greater New York and northern New Jersey, Box-Office Attraction Film Rental Company, New York city; Ohio, Edwards-Zettler Feature Film Company, of Dayton, Ohio, and Oregon, Washington, and Idaho, H. Alvord, Portland, Ore.

ADDITIONS TO MUTUAL

Many additions to the ranks of the Mutual Players were made during the last few weeks. Charles Murray, whose work in screen farces is well known, has joined the Keystone comedy forces. Murray has been in the picture ranks for a long time and was well known for years in vaudeville as a member of the team of Murray and Mack.

Arthur "Sheriff" Mackley, the famous Western actor whose face is well known through his appearances in "Broncho Billy" pictures is now directing and playing for the Mutuals. He is hard at work with Courtenay Foote and Irene Hunt on a two-reel Western drama, to be released April 11.

POWER WARNS OF FRAUD

The Nicholas Power Company issues a warning that users of the Power Cameragraph in certain sections of the South and Middle West have been imposed upon by persons representing themselves as demonstrators for the Power Company and who have passed worthless checks and in several instances have succeeded in securing large advances from managers of motion picture theaters and proprietors of hotels. The Nicholas Power Company request their friends throughout the country to refrain from furnishing funds or cashing checks for any one purporting to be a representative of the Power Company unless the parties desiring to be so favored are personally known to be such.

MARION LEONARD WITH WARNERS'

An agreement was reached last week by which the productions of Marion Leonard at her Brooklyn studio will be once more released on the Warner's Feature Programme. Stanner E. V. Taylor is directing all the Leonard features of which The Rose of Yesterday has just been released, and The Awakening of Donna Isolla and Judgement are forthcoming.

CHANGE IN AMERICAN SCHEDULE

A change has been made in the schedule of the American Company's releases and in the future all releases of the American Film Manufacturing Company will be made as follows: Monday's, two reel "Flying A"; Tuesday's, one reel "Beauty"; Wednesday's, one reel "Flying A"; every fourth Friday, one reel "Flying A."

ESSANAY'S "THE WEDDING OF PRUDENCE."
Two-Reel Feature, Released March 20 by General Film Company.

NEW PHOTOPLAY THEATERS

The old Sutter play house, San Francisco, has been opened as the Star Photoplay House.

El Paso, Tex., is to have a new photoplay theater which promises to be one of the city's best. It is to be erected at 209 and 211 South El Paso Street, and will cost about $30,000. It will be known as the Alhambra and will be of Moorish design. The theater is said to be backed by Chihuahua capitalists.

The $100,000 photoplay theater which Melvin G. Winstock announced some time ago he would build for Portland, Ore., will be located on the half-block bounded by Stark, Park, and West Park streets, according to the real estate transfers made last week. The new theater will be called the National and will adjoin the Star Theater, which faces on Washington Street, and will look across Park Street to the new Broadway Theater, the first story of which is now rapidly taking shape.

W. L. Augustine, proprietor of the Crescent motion picture theater at Decatur, Ill., has sold the Crescent to A. R. Stevens, a retired lumber salesman. Mr. Stevens will improve the theater and hopes to make it the leading house in the East End. Mr. Augustine is looking for a new location and will either buy out a theater or open an air-dome when the weather permits.

Announcement has been made by the management of the Empire Theater, Providence, R. I., that at the close of the stock company season in the Spring a series of feature photoplays will be given at the house. Some changes will be made in the auditorium to adapt the house for photoplays.

The Plaza, Gay Street and Broadway, Baltimore, has passed into the control of Frank H. Durkee, and a number of improvements have been made to the theater. The policy of the house has been changed, and a new projection machine installed, a new curtain, and new ventilation and heating system put in. A daily change of licensed pictures is the rule.

Philadelphia is to have another big photoplay theater. A syndicate headed by Jules E. Mastaum is back of the theater which is to be located at Sixtieth and Market Streets. It will be known as the Cross Keys Theater. Contract for the work was awarded last week by the Hoffman Company, architects, who estimate the cost of the theater at $120,000.

FINDS LONDON GUILTY

Sentence Reserved on Convicted Slave Film Producer and Theater Manager

Samuel H. London, producer of The Inside of the White Slave Traffic, and Harry C. Bohn, manager of the Park Theater, New York, where the film was shown, were last week convicted by a jury in the Court of General Sessions on a charge of presenting "an immoral and indecent exhibition." Judge Swann suspended sentence on both men, paroling them in the custody of their counsel.

An unusual feature of the trial was the fact that the jurors were given an opportunity to see the pictures before reaching a verdict. A special municipal license was secured and the films shown on a wall of the court.

Judge Swann commended the jury for the verdict, while stating that he had no desire to humiliate or punish the accused. "It was really the film that was on trial here," he stated, "and to reach it the district attorney had to prosecute these two defendants. I hope your verdict will tend to put a stop to such reels as these. A verdict of not guilty would have been a certificate by which these reels could have been shown all over the United States."

TO FILM "LONE WOLF"

Brady to Film Vance Story Before Placing It on the Stage

W. A. Brady is to signalize his entry into the picture game by springing an innovation in placing a story on the screen before producing the stage version. Dramatic and motion picture rights to Louis Joseph Vance's latest novel, "The Lone Wolf," have been purchased by Brady, and work on the film will begin as soon as Brady's new Fort Lee studio is completed.

Ground for the studio was broken last week. It will cover an area of 300 by 250 feet and will include a tank and other up-to-date facilities for the making of the features which Brady has in store. It is said that the cast which appears in the film version of The Lone Wolf will also be seen in the stage production.

MUST RULE ON FILMS

Supreme Court Will Have to Decide Whether Films Affect Caste of Theaters

As a result of a decision upholding Oscar Hammerstein in his fight to oust films from the Republic Theater, the Supreme Court of New York State will have to decide whether or not photoplays are injurious to the standing of a theater where legitimate attractions have been playing. When photoplays were first shown in the Republic by David Belasco, who leases the theater from Oscar Hammerstein, the latter sought an injunction from the Supreme Court, saying that the terms of his lease provided that the house should only be used for first-class attractions. Justice Seabury, of the Supreme Court, refused to grant the injunction after listening to testimony from various managers of Broadway playhouses to the effect that their theaters were not affected by the showing of motion pictures and had been able to resume $2 plays successfully.

Hammerstein carried his appeal to the Appellate Division, basing his case both on the grounds of the increased fire hazard and the decrease in his earnings due to the lower scale of prices. The Appellate Division reversed the original order, placing the case back on the calendar, and thus putting up to the Supreme Court the question of whether or not photoplays are of a lower caste than "legitimate" plays.

SUES FOR AN ACCOUNTING

English Kinematograph Company Asks Supreme Court Order for Accounting from Hickey

William H. Hickey, of the Kinemacolor Company of America, and until recently an officer of the corresponding English branch, the Natural Color Kinematograph Company, has been sued by the latter firm in the Supreme Court for an accounting. It is alleged that Hickey, while acting for both companies, retained funds which he was to transfer from the American to the English branch.

It is admitted in the request for an accounting that Mr. Hickey had full power to act for the plaintiff in all matters.

The Film That Put The Feat in Feature

Reasons Why

1. Produced by W. Christy Cabanne, under the supervision of D. W. Griffith.
2. Company includes Robert Harron & Mae Marsh.
3. Wonderful Photography.
4. Thrilling, legitimate, convincing Kentucky feud story and—
5. THE MOST SENSATIONAL CLIMAX EVER DEVISED.

IT MAKES YOU GASP!

THE FOUR-REEL FEATURE SELECTED

To Complete the Opening Bill of the New Policy at

The NEW YORK THEATRE

This magnificent Broadway Playhouse seating more than 2000 people, inaugurated a Picture Policy last week, charging 50 cents for Orchestra seats. The initial program included The Three Musketeers and

The Great Leap

It's Up to You to

GET WISE

and

TAKE THE HINT!

Released through Continental and Mutual Exchanges Only.

ALAN DALE

The Celebrated Dramatic Critic, writes in the New York American, of Sunday, February 15th, 1914

"I had an awfully good time at the opening of the Vitagraph Theatre. It seemed like a new experience, with a certain piquancy to it. Nothing to do but look! Plays were there, without voices, and the very silence was enjoyable. Then one's imagination was allowed to work so agreeably. I prefer my own imagination to the "words" that are cast on the screen. Sometimes these words, banal and trite, spoil the illusion. In pictures one can imagine such a lot! I love them when they don't dot the i's and cross the t's. The Vitagraph pictures were certainly very beautiful ones, WITHOUT A FLICKER IN THEM."

Alan Dale is right:—

The pictures shown at the Vitagraph Theatre and all other theatres that use the POWER'S CAMERAGRAPH No. 6A, are shown "WITHOUT A FLICKER." Projection of motion pictures is always subject to criticism when the picture is marred with flicker or jump. You can secure yourself against this criticism by installing POWER'S CAMERAGRAPH No. 6A, the motion picture projecting machine without an equal. Inform yourself of our patented intermittent movement and other distinctive features of this perfect machine, all details of which are given in our illustrated catalog N.

NICHOLAS POWER COMPANY
Ninety Gold Street
NEW YORK, N. Y.

BIOGRAPH FILMS

FOR THE WEEK COMMENCING MARCH 16th, 1914

MONDAY

GENTLEMAN OR THIEF

Young Raffles Learns the Futility of Deceit and Ease

THURSDAY

THE RESTLESS WOMAN

Another Claims Her Child

SATURDAY

A FRIEND OF THE DISTRICT ATTORNEY

The District Attorney is Placed in a Delicate Position

BIOGRAPH COMPANY
NEW YORK

'FRISCO EXHIBITORS FIGHT

Court Case May Decide Right of Exchanges to Limit Number of Reels on Programme

SAN FRANCISCO, (*Special*).—Managers of local motion-picture theaters having large seating capacities seem likely to go to court to decide whether the film exchanges have the right to limit the size of the programmes given for different prices. The protest of the exhibitors grows out of the recent decision, reached almost simultaneously by three local exchanges limiting all picture houses charging an admission price of five cents to three reels a day.

The larger nickel picture theaters have been showing five and six reels in a performance, and showing them profitably because of their larger seating capacity. They claim that the exchanges have legislated against them in the favor of the smaller theater proprietors who cannot afford more than three reels a day. The aggrieved managers have placed their case in the hands of Imdor Golden, of Rothschild, Golden, and Rothschild. Golden figures that any withdrawal of service on the part of the exchanges demanding that only three reels be used is in violation of the Federal anti-trust laws, and also of the Cartwright anti-trust act passed by the California State Legislature in 1907.

The exhibitors' attorney alleges that the action of the exchanges was due to a mutual arrangement. "This combination," he says, "no matter how it was formed, is in direct violation of all the anti-trust laws, which make the terms 'trade' and 'commerce' sufficiently broad to include moving picture films. Both the Federal statutes and the State laws provide that violations thereof may be prosecuted both criminally and civilly.

"It can easily be seen how a combination of this character can deprive the poorer classes of their ordinary recreation and amusement. To refuse to allow a man to show more than three films is a vicious and unlawful restraint of trade. It disregards and destroys the rights of the immense amusement-loving public—especially of that part that can least afford to pay."

R. H. Stebbins, assistant manager of the Pacific Mutual Film Corporation, and David Bershon, secretary of the California Film Exchange, both denied the existence of either a combination or an agreement regarding the "three-for-five" film idea. Both assumed the attitude that the demand for films was greater than the supply and that the showing of additional "junk" films in connection with the output of their concerns reflected on the class of their respective stock. Three films a day, they said, had been decided upon by the exhibitors' association as the proper allotment to nickel houses.

BUSHMAN EN TOUR

Essanay Star Gets Royal Welcome in New Orleans and St. Louis

Francis X. Bushman, Essanay's candidate in *The Ladies' World* here contest, is making quite a furore on his trip through the South, where he is appearing in various big photoplay theaters giving addresses on the making of motion pictures. The Essanay star has appeared in New Orleans, Little Rock and St. Louis. At New Orleans he received a staggering reception owing to the fact that the local exhibitors had advertised the fact that he would give autographed photographs of himself to every woman who greeted him at the station. Bushman arrived with 2,000 photographs of himself and when they were gone he could have used many more.

In St. Louis Bushman filled the Hippodrome, which seats 5,500, to capacity at three performances. Little Rock gave him an equally strong reception.

JAMES RAVER

Harry Raver, head of the All-Star Feature Corporation, returned last week to New York from Youngstown, Ohio, where he attended the funeral of his brother, James Raver. The deceased was a prominent Youngstown business man and forty years of age at the time of his death. He is survived by a wife and two daughters.

BEATRICE MABLE RECOVERED

Beatrice Mable, who has been absent from Edison films for the last eight weeks because of an operation for appendicitis, has completely recovered. It was a close call, as the surgeons stated that she could have lived only a few hours longer had not immediate action been taken.

Little Edna Hamel is once more skipping about the studio with her accustomed gayety, rejoicing in the return of Aunt Beatrice.

ANDERSON BREAKS A RECORD

Thanks to the return of the real California sunshine, G. M. Anderson has this past week chalked up another record in the studio at Niles. Here and up in the canyon adjacent, he produced and made six complete stories in seven days. This takes no account of the work of other directors and producers in the same studio. This record belongs to "Broncho Billy" alone.

CURRENT PHOTOPLAYS BY LUBIN AUTHORS

LAWRENCE S. McCLOSKEY
SCENARIO EDITOR
The Harmless One
Coming—adaptation
Daughters of Men (5 Parts)
Officer Jim (3 Parts)

GEORGE W. TERWILLIGER
A Desperate Chance
His Wife (2 Parts)
The Weaker Brother (2 Parts)
Produced—Chas. Klein's The Daughters of Men (5 Parts)—The Gamblers (5 Parts)

ROMAINE FIELDING
Author—Actor—Director
The Blind Power (3 Parts)
When Mountain and Valley Meet (2 Parts)
The Man from the West (2 Parts)
The Laziest Man

CLAY M. GREENE
A Strange Melody (2 Parts)
The Sleeping Sentinel—Cinelogue
Treasures on Earth (2 Parts)
Through Fire to Fortune or The Sunken Village (5 Parts)

SHANNON FIFE
Above the Law (2 Parts)
A Question of Right (2 Parts)
Just Cissy's Little Way

EDWIN BARBOUR
Home Sweet Home (2 parts)
When the Earth Trembled (3 Parts)
The Special Officer (2 Parts)

EPES WINTHROP SARGENT
Detective Short
So Long Count
A Dangerous Case
Just a Note—Father's Temper

EMMETT CAMPBELL HALL
The Puritan
The House of Fear (2 Parts)
The Catch of the Season
The Battle of Shiloh (4 Parts).

FLORA FINCH
COMEDIENNE OF
THE VITAGRAPH COMPANY

ROLAND OSBORNE
CHARACTER LEADS
Second Year with Helen Gardner Picture Players. For current releases see back page.

"THE COLLEEN BAWN ROCK."
As Seen in Kalem Feature Released March 16.

NEW FILM AUTHORS' LEAGUE

Los Angeles Scribes Form Organization to Secure Legal Protection for Photoplays

LOS ANGELES, (*Special*).—The Photoplay Authors' League, intended as an international organization, has been launched here, following the astonishing court decision to the effect that the theft of picture play material is not a crime. The object of organizers is to secure an effective and powerful group of recognized photoplay writers for mutual protection of an art which has been given only partial recognition. The league, among other needed things, will wage war for legislation and rights now denied this class of professional writers. It is not intended as a social organization; will not attempt to regulate play prices and will have nothing to do with marketing of products. The organization has no issues with manufacturers.

To date the general field of photoplay writing has been at loose ends. Individual writers, without knowledge of ways and means, have reported cases of injustice to trade papers but no action has followed. Also manufacturers have been imposed upon by unscrupulous writers. Therefore a coterie of well-known writers determined to form a powerful, watchful league which might proceed along the protective lines of the Authors' League and similar organizations. The best-known photoplay writers signified their willingness to enter upon the needed project.

At the first meeting held here, charter members on the list included Hettie Gray Baker, Russell E. Smith, W. C. Clifton, Lois Weber, Richard Willis, Richard V. Spencer, James Dayton, W. M. Ritchey, Marc Edmund Jones, and W. E. Wing.

A call has been sent out to recognized photoplay writers for a declaration of intention to join the organization, all applications to be considered at the next meeting, March 15, to be held at Room 514, Mason Opera House building, Los Angeles. All writers who have ten produced scripts to their credit are eligible.

The Photoplay Authors' League will be incorporated under California laws. Headquarters will be in this city as most manufacturers are represented here heavily and many Eastern scenario editors, as well as writers, migrate to this climate with frequency.

The location will cut little figure as there is no social side to the organization, meetings being held but annually. Most of the business will be done by correspondence. The secretary will, under instructions of an elected board, carry out the will of the majority. He will disseminate information, aids, charges of ill-treatment, and other necessary facts through a regularly published bulletin.

A number of writers who will join, already are members of the Authors' League, and it is not improbable that, eventually, the new corporation will become an associate body of that league.

All qualified photoplay writers, who desire their profession dignified and protected by one of the most powerful organizations possible, should send in their applications, whether notified or not.

The best punch occurring at Truckee, while Colin Campbell's company was at work there, did not get into the film. Campbell and Tom Mix were eating in the best available place, a chop house and saloon combined, when the bartender knocked down a burly negro gambler. The latter made a hurried exit but cut back to the scene with an automatic revolver. He registered the intention to shoot up the place. Tom Mix, afterwards declaring he "was plumb scared," became so rattled that he ran up to the big negro and kicked him in the stomach. Growing more frightened, Mix proceeded to boot the "bad man" out of the door. After recovering his breath, the enraged negro charged into the place again, whereupon Mix further illustrated his cowardice by walking up to the thirster for blood and shaking his fist under his nose.

"Say, you," cried the Selig cowboy, "don't you ever bother me again when I am eating my dinner, by shooting up the place. You hear me?"

Evidently the bad 'un did for he sailed out through the door. The moral is—don't frighten the six-foot Tom Mix while he is carrying his two-foot gun, as in the above case. He is liable to get "plumb scared," which, interpreted seems to mean something like a date with the coroner, encouraged by a mere boot.

Henry McRae and company are going to travel double in Honolulu. They will play stock on the stage nights and do pictures daytimes. William Clifford, Sherman Bainbridge, Val Paul, Rex Roselli, Betty Schade, Marie Walcamp, and William McRae will compose the group of voyagers.

Director Frank Montgomery, of the Kalem, is reported to be purchasing a ranch. He has added more than $1,500 worth of Indian blankets, bead work and head dresses to his costume department for Indian plays.

Wilfred Lucas is at the Universal directing. Cleo Madison heads the company. Ray Gallagher is another member.

Walter Belasco, a member of the famous theatrical family, has signed a year's contract with Thomas Ince, of Inceville, where the Kay-Bee, Broncho, and Domino brands come from. Mr. Belasco "tried the game" for a while and liked it so well under Mr. Ince that he signed up. Mrs. Belasco's experience was not quite so delightful. She is recovering from a blank-cartridge wound, the result of an accidental gun explosion.

D. W. Griffith and his swarm of players are at work turning out plays in a lively manner. However, his publicity man seems to be the exception.

Little Buddy Harris, the Western Vitagraph "kid," has had a hard rub with serious illness, but is recovering.

W. E. WING.

W. A. RUSSELL DEAD

Word has just been received of the death, at thirty-four years of age, of W. A. Russell, from tuberculosis. He was for five years property man for the Western Essanay, and the many at Niles among whom he has worked recall him as one of those placid lovable souls we all like to have around us.

JOINS FILM RANKS

Tommy Corby, who has been advertising manager of the Cincinnati Gayety, has severed his connection with that theater to enter the motion picture business as manager of a Cincinnati theater. Mr. Corby was for ten years manager of the Standard, Cincinnati.

SELIG

"The Adventures of Kathlyn"—No. 7
"THE GARDEN OF BRIDES"

"The Adventures of Kathlyn"
No. 7
"THE GARDEN OF BRIDES"

The heroine, escaping from bandits, finds herself in The Garden of Brides, surrounded by savage leopards. A perilous situation.

In Two Reels
Released March 23d

March 24th **"IN REMEMBRANCE"**
A timely gift reunites an alienated couple.

March 25th **"WHILE WIFEY IS AWAY"**
The husbands make merry and play poker. A comedy for fair.
On the same reel with **"DOC YAK, THE POULTRY MAN."** Some chicken.

March 26th **"CUPID'S CAPRICE"**
A beautiful sleep-walker creates a sensation. A pretty romance.

March 27th **"THE STORY OF CUPID"**
A modern romance dealing with the courting of Psyche.

THE HEARST-SELIG NEWS PICTORIAL
is the happiest hit of the day with real news attractively displayed. Get it for a drawing card. Released every Saturday.

N. B.—Send for **SELIG** posters. The most attractive colored work ever advanced for moving pictures.

The Selig Polyscope Company
CHICAGO, ILL.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

C. JAY WILLIAMS
On the Lazy Line
The Beautiful Leading Lady
A Four-footed Desperado
NOW MAKING PICTURES IN FLORIDA
NEXT—The Sultan and the Roller Skates—March 9

WALTER EDWIN
Sophia's Imaginary Visitors
The Ghost of Mother Eve
Comedy and Tragedy
NEXT—An Affair of Dress—March 14

GEORGE A. LESSEY
The Story of the Willow Pattern
The Mystery of the Ladder of Light
With the Eyes of Love
NEXT—The Brass Bowl—March 27

Edwin August
Star, Producer, Author
Universal

J. W. JOHNSTON
LEADING MAN
ECLAIR WESTERN CO. TUCSON, ARIZ.

FEATURE FILMS OF THE WEEK

"The Brass Bowl" a Gripping Edison—Selig Produces Winner in "The Tragedy of Ambition"—"The Drudge" Unusual—"The Call of the Traumerei"

"THE BRASS BOWL"

Two-Reel Edison Production Based on the Novel by Louis Joseph Vance. Directed by George Lessey. To be Released March 27.

Mad Maitland .... } ..... Ben Wilson
Dan Anesby ..... }
J. C. Brooks, Maitland's attorney, ... Charles Sutton
O'Hara, a janitor ..... Edward O'Connor
Sylvia Graeme ..... Gertrude McCoy

Familiarity with Joseph Vance's "The Brass Bowl" is not a requisite for the full enjoyment of this film, filled with blood-curdling adventure as it is. Those with a liking for mystery tales will find it (to use a conventional word) gripping. They will be twice mystified—by the story itself and by the way in which Ben Wilson is made to play a dual role. Double exposures and quick substitutions have been used with admirable skill time and again. As an example of resourceful photoplay construction the film is of interest, quite apart from its entertainment value.

The spell of mystery is created early in the first reel and maintained through a complicated plot development in which we have three central characters—Mad Maitland, a wealthy young man; Dan Anesby, his physical double, and Sylvia Graeme, a girl who seeks papers which will save her father in the lawsuit of Maitland vs. Anesby. Mistaken identities, hand to hand conflicts and an incipient love affair are the materials utilized to an effective end.

Photography, even where rather difficult light effects were found necessary, is excellent, and obvious care has been taken in securing appropriate sets. Maitland's home suggests the comfortable luxury that might be expected in the surroundings of a wealthy clubman. More unusual, however, is the depiction of an elevator door in an office building, with a most realistic variation of light, depending upon the supposed position of the elevator.

Mr. Wilson gives a strong performance in a part demanding force as well as dignity, and Miss McCoy makes Sylvia Graeme an attractive young woman, which is all that the role permits. D.

"THE TRAGEDY OF AMBITION"

Two-Reel Feature Photoplay Produced by the Selig Company from the Script by L. Bartlett, by Colin Campbell. Released March 2.

Reginald ..... Wheeler Oakman
His Father ..... Gordon Sackville
His Mother ..... Lillian Hayward
Mickey O'Mara ..... Bessie Eyton
Her Mother ..... Mabel Van Buren
Joe ..... Frank M. Clark
Corine ..... Margaret Allen

This is another Selig screen triumph in two reels that holds the absorbed interest from beginning to end. This offering spells masterpiece in every detail except the photography, which seems to have been a little indistinct in spots. The first reel of the picture is a thorough and splendid character study. The first two scenes give the subject of the play, the contrast between the rich and the poor, with fine delineation, and proceeds to develop the match between the rich idler and the poor working girl. Then, moving swiftly, comes a whirl of action where the girl saves the life of her lover. The second reel will call tears of pity to the eye and stir strong sympathy. In the matter of acting two characters are worthy of especial note. Bessie Eyton as the working girl and Frank M. Clark in the character of the restaurant keeper both excel in the art of interpretation. Their efforts are here rewarded with a fine, finished delineation that will hold the attention of the seeker after original characters on the screen. One of the best things about the play is the finished way in which it has been staged. No scene too much and not a scene left out that could have contributed a fact vital or accessory to the story of the play. The director is the greatest contributor to the different arts that go to make this a successful and winning offering. The ending is highly appropriate. It does not settle everything forever, but leaves us in a state of uncertainty, as is the case of everyday life.

The scion of the rich father happens into the cheap and "tough" restaurant where he meets the cashier. His attentions to her attract the unpleasant notice of several who want her for themselves. Finally she saves him from their attack and takes him, wounded, to her house, although she has lost her position as a result of saving him. His parents come, and the social gap at once makes itself felt. Under threat of disinheritance he forswears the girl and marries the rich society girl. Years later he is unhappily married, when he is taken with sickness. His wife is indifferent, so a trained nurse is summoned from the hospital. It is the girl he rejected. She arrives at the hospital and is overjoyed to find him at her mercy, for she swore vengeance upon the man who so cruelly deserted her. The doctor leaves a deadly medicine to be administered, and she prepares to inject an overdose. As she reaches for the hypodermic needle he, in his brain fever, reveals his true love for her, and the picture ends with his head against her breast, while she sternly orders his wife out of the room. She is in command for the time being. F.

"THE DRUDGE"

Two-Reel Vitagraph Drama, Written by Elaine Sterne and Produced under the Direction of Tefft Johnson. Released Feb. 28.

Anna Louise ..... Dorothy Kelly
Dick Mason ..... E. Rankin Drew
Thurley Briggs ..... William Humphrey
Tenny Briggs ..... George Stewart
Little Bobby ..... Bobby Connelly

Picture a country village with the white steeple of the meeting house rising from its center, the little frame school building perched on the crest of a hill "out Briggs way," and acre upon acre of rolling farm land stretching to the foot of the distant mountains. Then from the handful of villagers that people the scene, pick out three distinct characters—the pretty school-mistress, her manly young lover, and a middle-aged farmer, who owns far more than his share of the lucrative acres. In this setting and with these characters, the Vitagraph Company has produced The Drudge, as impressive a bit of rural tragedy as one need wish to see.

Anna Louise is a characterisation of which Dorothy Kelly may well be proud, for it has variety, sincerity and a fund of appeal, the quite irresistible appeal of a wholesome girl whose life is spoiled by an unfortunate marriage. She is introduced as a faithful school-mistress, happy in the love of Dick Mason. But Dick goes to the city to earn money that they may marry, and Thurly Briggs, a wealthy widower, pays court to Anna, intercepting letters and making it appear that Dick has forgotten his country sweetheart. In order to make the girl's acceptance of Briggs more reasonable, it might have been wise to delay his early manifestation of a brutal nature. Anna sees him lose control of his temper without cause and strike his son, yet disregards such a significant incident and becomes his wife. It may be urged, however, that even normal girls are unaccountably strange in selecting mates.

The second reel jumps to five years later, when all the youth has been crushed out of Anna. She is a drudge, the ill-treated servant of her husband and the farm hands, and clinging to her skirts is a most pitiable little lame boy, her son, the one being in all the world who remains to love her. The dumb misery of mother and child is driven home with tragic emphasis by admirable playing on the part of Miss Kelly. The boy, too, is a remarkably natural youngster.

Then comes temptation. Out of the night Dick imagines he hears a call from his former sweetheart, and he goes to her, urges that she leave her undeserving husband and return to the city with him. During scenes of genuine pathos we see the spark of hope rekindle in Anna, and more than half wish that she will do as Dick wishes. She is on the verge of leaving when little Bobby hobbles down stairs and clasps his arms around his mother's neck, awakening the realisation that her first duty is to her child. For the sake of a happy, rather than an artistic ending, the final scene shows Briggs killed by an overturned wagon.

William Humphrey imparts the necessary brutality to the role of Briggs, and E. Rankin Drew makes a clean-cut figure of Dick. The settings are entirely in keeping with the story, and photography is generally clear. A mistake was made in not tinting one rather important scene to indicate night. D.

BEN WILSON AND GERTRUDE McCOY.
In Edison's Adaptation of "The Brass Bowl."

"THE CABALLERO'S WAY"

Three-Reel Drama Based on a Story by O. Henry and Produced by the Eclair Company. Released April 1.

Tonia ..... Edna Payne
Cisco ..... Arthur Dunn
The Lieutenant ..... J. W. Johnson

If caballero means a Spanish gentleman and gentleman means a well-bred and honorable man, it is difficult to find the connecting link between Cisco and the title of this drama. During the first reel Cisco shoots four men, for no very good reason, and otherwise behaves in a manner unbecoming a gentleman. But why quibble about words when there is a big picture to discuss. Not an O. Henry picture, as most of us understand the atmosphere of O. Henry, but none the less a big picture of its kind.

It was made in Arizona and offers as varied an assortment of wildly picturesque locations as the story demands, which is saying much. For from beginning to end it is a tale of the wild in both nature and human nature. Spaniards, Mexicans, cowboys and soldiers are in a perpetual mix-up brought about by the fearful Cisco (commonly called "the Cisco Kid"), and not made any better by the pretty Tonia. Everybody loves Tonia. That is part of the trouble.

When the audience sees her risk her own life to shield Cisco from well merited death, it concludes that she is in love, and probably she is at the time, but that is before the advent of the lieutenant. He is ordered to capture "the Cisco Kid" at any cost. In the course of his search he meets Tonia and it is love at first sight, on his part, also on hers, though the audience is not let in on the secret until late in the picture.

This doubt about the feelings of Tonia is an important contributing factor to the suspense preceding the climax. She receives the attentions of both men with equal impartiality and plots with each for the downfall of the other. Then comes the fatal letter to the lieutenant, which Cisco intercepts and changes to suit himself. According to the statement in the letter Cisco is to attempt escape dressed in woman's clothing while Tonia is in man's garb. Following the false instructions, the lieutenant shoots and kills Tonia and Cisco finds temporary safety in the mountains. One of the finest of the many excellent scenes in the picture, shows the two men in a life and death struggle that has all the semblance of reality.

While almost continuous excitement is the first asset of the film it has high artistic qualities. The settings, acting and costumes combine to create a unity of impression. In places the photography is unusually sharp and at no time is it really defective. Save in the first reel, when more and fuller sub-titles would be advisable, the story is easily followed. Edna Payne is precisely the type for Tonia, Arthur Dunn misses no opportunities as Cisco and J. W. Johnson puts plenty of force into his playing of the lieutenant. D.

"LET NO MAN ESCAPE"

Two-Reel Feature Play by the Essanay Company for Release Feb. 27.

John Branson ..... Richard C. Travers
Gordon Thorne ..... John B. Cassar
Gunther, detective ..... William H. Bailey
Carolyn, Branson's daughter .. Ruth Stonehouse

A lack of sub-titular explanations and the way the film has been handled gives this play a decided air of mystery that holds the spectator in perplexed attention and serves to thoroughly arouse the curiosity as to the outcome. This detective-mystery film stands out because of its unusual atmosphere and peculiar way of staging, which add to the mystery but detract from the clarity. After a time one of the characters becomes deeply interested in the truth of the Bible, and this gives the film a queer mixture of the worldly and the spiritual. The photography in several instances was not all that could be asked.

A man lies on the floor, shot. He exonerates one of two men in a dying missive, but they both run away and we see them years later, the one, innocent, with a daughter now grown up, the other, guilty and practicing his interrupted crooked business of selling worthless mining stock. A certificate of this happens to fall into the hands of the detective who has grown old trying to find the perpetrator of the murder. He goes to where both men happen to be at the same time. The guilty one is threatening his successful fellow, now the candidate for mayor, with exposure. The detective arrives in time to arrest the guilty man just as the latter is about to denounce the other man at a political mass-meeting. The daughter of the candidate can now marry her young lawyer and the secret of the father's unnecessary flight is safe from the young couple. F.

"FANTOMAS No. 5"

Four-Reel Feature Production by the Gaumont Company, for Release March 7.

Fantomas ..... M. Navarre
Detective Juve ..... M. Breon
Pandor ..... M. Melchior
Prison Guard ..... M. Maudier
Chief of Police ..... M. Maurey
The Grand Duchess ..... M. Renee Carl

This is the fifth of the to-be-continued series in which the mysterious, delightful and finished criminal plays his seemingly irresistible pranks with the constituted authority of the land. The mysterious criminal has never been more delightful than in the present offering. He keeps the interest and the suspense at the fever point at all times. Likewise he carries the story along in a resistless rush that disregards some of the finer details perhaps, but nevertheless presents to the finished view an amazingly progressive scenario, well acted, adequately set, and ably handled. The acting of the above artists needs no special praise, for their work is capable as usual. It is in the handling of the extras, this time, that the direction has triumphed over its previous efforts. Truly the extras in this case, of whom the play contains a great number, seem to be all skilled artists. There is a distinctiveness about this Fatomas series that distinguishes it from all other detective stories. There is established a mental bond between the director and the audience, a kind of reading in between scenes, whereby the director, by deft touches here and there, seems to establish a close relation between the spectator and the mystery in the film. You feel at all times, even though you don't really know, that you are in a complete and sympathetic understanding with the mystery which is denied even the characters in the film. It is this air which lends these pictures so much more interest. Fatomas in this case proceeds to prove that Detective Juve and himself are one and the same person. He almost succeeds in doing so, but the detective and the journalist are on his trail and finally run him and his band to the ground. Fatomas, however, escapes, and is prepared for his next adventure. F.

"THE CALL OF THE TRAUMEREI"

Three-Reel Production by the American Film Manufacturing Company for Release March 9.

Enid ..... Vivian Rich
The Music Master ..... Harry Von Meter
The Artist ..... Sydney Ayres
The Actress ..... Caroline Cooke
Luke Smith ..... Jack Richardson
Artist's Model ..... Charlotte Burton

There is a marked atmosphere of idealism about this three-reel dramatic offering that distinguishes it at once with the brand of pleasurable and delightful anticipation. This spirit possesses the film, and lifts the contrasted sordidness of the rest of the story with it onto a high plane of interest. The photography in this film is excellent. Likewise the director has gone to pains with his exteriors and to expense with the interiors to suitably represent the feeling of the situation, be it in garret, studio, woodland dell or palatial refectory. The first reel serves the purpose of introducing, defining and contrasting the characters. Slow and detailed development then carries the story along until the big scene in the restaurant, where amid a shower of confetti and other striking features, the meaning of the play is brought home. From the very beginning the subject has the sympathy of its audience.

The artist is advised to go to the country to recuperate from an attack of nerves. A woodland maid interests him, one with a natural bent for music. He teaches her to play the violin, and she progresses amazingly at the instrument and likewise at the game of falling in love. Then the artist

leaves for Europe and three years later returns, deeply infatuated by a clever actress. The maid has progressed with her music and plays at a cabaret. Here the artist takes the actress, who has followed him from Europe. As he is about to become a slave to her infatuation he hears the old familiar tune, the Traumerei, and instantly his being reverts to the primitive maid of the woodland stream. Seeking the professor who instructed the girl, he advises the artist to seek their first meeting place, and here, sure enough, he finds the girl waiting for him. F.

"IN THE GAMBLER'S WEB"

Two-Reel Lubin Drama Produced under the Direction of Edgar Jones. Released March 4.

Edith Graham ..... Louise Huff
John Dixon ..... Edgar Jones
Anna Gerard ..... Josephine Longworth
Gaston Reyo ..... Brinsley Shaw

Before the court of final appeal, and the only one that the producer really bothers his head about—the audience—it is probable that this drama would be acquitted on any charges urged against it. Take the charge of unnatural behavior on the part of the characters, for example, and then be prepared to duck when the public jury comes back with the stunning response, "Whaddyemean—unnatural? We liked them." Or again, the charge of strange prison officials that allow a condemned man to escape and wander about his old haunts without fear of detection because he wears a false mustache. To this, the ideal "floorer" no doubt would be, "Well he had to get out to catch the other man, didn't he?" Yes he did. That's undeniable. And for the third count—that of an artificial climax in which an actress impersonating a dead woman rises from a table to point an accusing finger at the real culprit—expect a squelching outcry, "It's great!" This last is not imaginary, but an exact quotation from a part of a Broadway audience.

In the face of such emphatic approval there is no use being captious about details. The picture goes over with a melodramatic bang and that, of course, is what the producers are after. It starts with accepted photoplay conventions in the first reel and after a time becomes quite unconventional. Dixon, a proper young man is engaged to Edith Graham, a perfectly proper young woman. But his one vice, gambling, leads him into the clutches of Reyo, whose confederate is a girl of no little charm. In time she is killed by Reyo because her better nature comes to the surface and she tries to prevent the theft of Dixon's pocketbook. Evidence points so strongly to Dixon as the murderer that he is sentenced to twenty years; but Edith, rather mysteriously, gets him out and then begins the trapping of Reyo. How he is made to face an exact reproduction of the crime, even to the apparently lifeless woman stretched on the table, provides strong melodrama, as previously intimated.

The production is all to the credit of Director Jones and his assisting players. In the important part of Dixon, Mr. Jones gives a telling performance. Louise Huff meets the requirements of his sweetheart, and Brinsley Shaw, playing the most difficultly varied role of any, is notably efficient. A number of the situations are cleverly arranged, settings are in keeping and photography is clear. D.

"THE BELLS OF AUSTI"

Two-Reel Photoplay by Thomas H. Ince and Richard V. Spencer. Produced by the Domino Company. Released March 19.

Jose ..... John Keller
Pedro ..... Walter Edwards
Mercedes ..... Clara Williams
Don Louis ..... Ray Laidlaw
Don Rafael ..... Barney Sherry
Padre Cortes ..... L. A. Emerson
Chaperon ..... Gertrude Clair

Once more the Domino has turned out a film that is characteristic of the Domino products. To those who are acquainted with this brand of film no further recommendation will be necessary. For those who are not let us particularize. The subject is one of Spanish-Mexican love affairs and greed of gold. These have been interwoven into a very interesting plot as plots are offered, with a number of strong and gripping scenes interspersed at intervals to lend additional interest. The acting of the above cast was all that could be asked. Besides their parts, they represented several picturesque and unusual characters. The part of the priest, taken by L. A. Emerson, was one of these that deserve special consideration. He made this rather hard and surely strange character with a great deal of forethought and "character" delineation. The characters in the play are also well contrasted. It is in the scenic part of the film that the company triumphed more than in any other. With all the golden sunshine of California in the brilliant film, with a whole rainbow of "color" to depict the Spanish atmosphere, and with settings that have been chosen for the beauty which nature has bestowed upon this part of the world, the film presents itself to the eye as of surpassing scenic beauty. The directors have taken full advantage of every trick of camera and perspective to give the film the proper and at the same time the distinctive beauty of the verdure of hills and plain. Toward the end of the film are several remarkable scenes. One of these is the imitation of the "Angelus" and the "Gleaners," after the two famous paintings. The camp of the brigands is also worthy of note, as well as the chimes in the belfry of the monastery. A strong Catholic atmosphere and adherence to religious rites permeates the play.

The rich don gives to the padre of the monastery money with which to purchase some much-needed supplies. The son of the house is in disfavor with his father because of his gambling debts. A Mexican renegade, also, the gambler to whom the son owes money attempts to steal from the safe in the house. The son discovers him in time. Then the father enters and shoots his own son, before discovering the identity. The brigands are now concentrating to attack the caravan bearing the supplies for the church. This they do, but the people of the surrounding country gather at the ringing of the bells and capture and slay the brigands. F.

"THE TRIUMPH OF AN EMPEROR"

Historical Drama in Five Parts, Produced by the Savoia Company. To Be Released by the World Feature Corporation.

Maximian ..... D. Lombardi
Constantine ..... Artuto Garsea
Masentius ..... F. Bonino
Licinius ..... A. Durelli
St. Maternus ..... M. Mariani
Fausta, wife of Constantine .... A. Costamagna
Constance, sister of Constantine .. M. Jacobini
Elvius Brutus ..... E. Garrone
St. Helen ..... J. Bay
St. Viktor ..... M. Tarabini

A lavish production in every respect and one which should meet with the success deserved when much money and energy have been devoted to an artistic end. If competent acting, acceptable photography, a number of beautiful settings and a small army of "supers" assured a popular offering, this production, telling a story of early Christian days, would give no cause for questioning. It is of the type that has been tried and found altogether profitable in the past, and presumably there has been no change in public taste. The fact that a production has so many good points is all the more reason for guarding against defects which may prove disastrous. And in this instance there are defects.

Most important of these is a lack of clearness in the story, which includes, as a glance at the cast will show, a confusing number of important characters, demanding much skill in handling. As the film stands at present there is too much action, the threads of the story are too numerous and tangled, and essential scenes are cut too short to produce the desired effect. It suggests a film of considerably greater length cut to five reels at the sacrifice of some valuable material.

The spectator does not see enough of any of the characters to gain a clear idea of their motives, or take an interest in their fate. Scenes that might well be extended are frequently little more than flashes, and long gaps are covered by sub-titles filled with information which an audience can hardly be expected to grasp. Under the circumstances, it would seem advisable to make the sub-titles shorter and increase their number.

Also, it would seem the part of wisdom to enlarge upon striking scenes and allow an audience opportunity to become interested before an abrupt break draws the attention to other happenings. For example, more might be made of the gladiatorial combat, which, whatever the Board of Censors may say, is calculated to hold the close attention of the spectator. With careful revision, The Triumph of an Emperor may be made into a notable production.

Much of the final reel is devoted to a battle between the armies of Masentius and Constantine, and for the most part these scenes of conflict have been extremely well managed. Eventually the followers of Masentius are defeated and forced to retreat across the Tiber on bridges. The bridges give way and the panic-stricken soldiers are dropped into the water below—a telling scene that is commendably out of the ordinary.

It would be a pity if so much good photoplay material went to waste for want of a clear story. D.

"THE SILENT MESSENGER"

Two-Reel Feature Photoplay Produced for the Domino Company by Charles Biblyn. Scenario by Thomas H. Ince and William H. Clifford. Released March 12.

Maria ..... Anna Little
Pietro ..... Herchal Mayall
Dr. Bossim ..... Charles Gibiyn
The Priest ..... Gordon Osborne
Pietro's Mother ..... Gertrude Clair

A spectacular two-reel drama that wins because of its tremendous amount of color, atmosphere and native feeling. It is full of brilliant settings and is materially aided by beautiful settings finely photographed. The scene is laid in Italy and carries added interest in the religious tone given it, as the film attempts to exemplify a passage from the Bible. Its greatest success comes from the atmosphere which is so finely injected. Through a judicious selection of scenes on a sunny day the director has given, in a few touches, the feeling of Italy. The warmth of the acting, this being true of all the above characters equally, has also aided to give this atmospheric distinction.

The boss of the gang, an atheist, refuses to marry the girl as he promised. Thereupon she commits suicide by sliding down the precipice. Still obdurate, the hard man is pursued by the infuriated villagers. He seeks sanctuary in the office of the doctor and drinks a glass that seems to contain water. Soon he is seized with convulsions and carried to the doctor's house. The latter discovers that the man has taken the germs of spinal-meningitis, contained in the glass, and the latter is glad to accept the creed, administered by the priest, before passing away. The tone of religious belief and adherence to the teachings of the Bible is beautifully brought out through the entire film. F.

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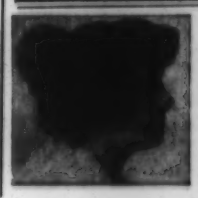

Lubin Photoplays

ANNA LUTHER

LEADS

Direction of Geo. W. Terwilliger
Southern Studio, St. Augustine, Fla.

ANALYZING THE MOTION PICTURE

By EUGENE B. SANGER

Now that the magazine writers and critics in general have taken up the reviewing of motion pictures seriously, it would seem that the opportune moment had arrived for these Doctors of Dramatics to diagnose the case of this young offspring of our regular theater—fundamentally.

It was born with inherent symptoms that have since developed definitely enough for these specialists to classify and treat with all the enlightenment of the twentieth century. The ailment appears to be "only local," as the doctors say, and with the proper advice this anaemic child will grow to be a giant of educational strength, developing and maturing latent possibilities that will appeal to the imagination of all thinking and theater-loving folk the world over.

In the days of the "49 gold craze," everybody flocked to California: professor, laborer, doctor, clerk, office boy, etc., with no training for mining, but all expecting to pick up gold without any knowledge of mineralogy. The result was a chaotic mass of humanity digging madly everywhere on any chance suggestion as to location, some winning by sheer luck, others failing by the wayside and hindering with their tales those who were prepared to set about the work systematically and with some definite knowledge. This is about the same condition in the motion picture business to-day, notwithstanding the specious newspaper articles to the contrary.

These articles only dilate upon the wonders of animated photography, which we all know and appreciate, but nothing is said as to how "the men behind the guns" are conducting their plants. California, after the gold craze had steadied down, commenced to weed out the riff-raff and all those who did not strive for the common good and development. Not so with the motion picture manufacturers. They are still retaining to a great extent the old ideas and men, who—like the "forty-niners" tumbled into the field—now assert that they were the pioneers of the motion picture, and their ideas are the only ones to hold to.

Many of the manufacturers, being ignorant of the producing details of the business, which they should know the same as any trained merchant who familiarizes himself with all points of his business, are afraid to listen to anybody else, and content themselves with the fact that they are picking up the nuggets. These men are not to be condemned; they are to be censured for their lack of enterprise in not getting in closer touch with their business. Eighty per cent. of the American films will verify my statements.

The Stage Director?

A business which is catering to the education, imagination and dramatic instinct of the whole country is the hands almost entirely of stage-managers, a distinct type, deficient in initiative and artistic training. Aside from the photography, which is now an old science and demands technical and experienced service, the most important branch of the whole business is upon the shoulders of the stage director, allied with the story and the actors.

There is a wide distinction between the stage director, or "producer," and the stage-manager. It does not seem to be known to the motion picture merchant or the general public, so I will explain this difference.

The director stands related to the conductor of an orchestra, who suggests the treatment for the perfect harmonization of different musical instruments, played by musicians who have the musical instinct and have learned how to play their instruments. The conductor does not show the instrumentalists the manipulation of their violins, horns, etc., they must have this training before they could be considered competent to interpret the motives of master composers. Anton Seidl's comment as to conductors is apropos to this point: "We have many time-beaters, but conductors are born." And so are musicians, writers, painters, actors, stage directors, or anybody connected with a profession which has as its basic principle imagination.

The stage director or the conductor of an orchestra can only suggest. I repeat this, as it is the fundamental key to the art of acting and stage direction. If the actor has the dramatic instinct he recognizes a dramatic suggestion.

What is natural for one actor to do is false and unnatural for another. An actor's methods are his own, provided he obtains what we call a legitimate effect, notwithstanding all the academic discussions to the contrary. An actor's instinct for acting is perhaps a more delicate organism than any wood or metal instrument ever made. It is susceptible to the slightest varying mood or personality of the director. If the director be competent and a master of resource in inventing suggestions or expression, the player's instinct will respond with a flow of counter methods that the director could hardly think out in all details.

The stage director takes the manuscript of an unproduced play, goes over it with the author, makes changes, rewrites entire scenes when necessary, invents the "business" when the author has been lacking in this detail, supervises the light effects, costumes, color schemes, scenery—in fact, is the motive power that molds the entire production.

Aside from this, when the play is being rehearsed he suggests the treatment and

[Mr. Sanger has been identified with the stage for the better part of his life and has been in touch with the motion picture practically since its inception. In the early days of the original Reliance Company he produced pictures that were among the first American productions to meet with the praise of all critics. The views here given on the artistic side of motion pictures are Mr. Sanger's personal opinions, based on experience on the stage and in the studio.]

tempo relative to an actor's performance, and in a great many instances, where amateurs have crept in, he shows them how to play their parts. All the time the play is progressing the "stage-manager" is writing in the manuscript all the details that the director is working out. When the play is finally produced, the director, or producer, retires and the stage-manager merely follows the manuscript, rings up and down the curtain. The motion picture studios are filled with stage-managers, not stage directors or producers. They are not *creators*.

The Scenario Department

Take the case of the story or theme, which is the foundation of the whole plant devoted to the animated picture. The magazines, notwithstanding the fact that the best literary men and women in the world are submitting tales every day that must have originality of thought, construction, etc., find it necessary to offer bonuses and prizes for stories. The short story, if it is good, can find a ready market.

A picture organ stated not long ago that only two per cent. of the scenarios submitted were of value. And why? Has not the ridiculous price paid for photoplays something to do with this condition? The terms quoted by the most of the picture people will not attract capable writers, even if they be unknown, because of the larger returns offered by the magazines. In consequence of this condition office boys, maids and others without perhaps any literary training whatsoever are sending scenarios to the picture studios.

The editor of the scenario department of one of the big studios confessed to me that she had had only six weeks' experience in picking out stories. And yet this lady, a novice, was in a position to criticise and reject manuscripts of experienced writers who might be taking a "fling at the photoplay."

An Average Motion Picture Rehearsal

The actors are called to report at 8 or 9 A.M. There are a few who represent the nucleus of a stock company or permanent members. Scores of people are waiting in the offices for engagement. The director's assistant goes among them to select the "types" wanted for the day's pictures.

These men and women are called "extras," but among them will be recognized many who have served an apprenticeship of years in good plays at prominent theaters. These actors are not considered very important by your typical motion picture director, he must have those of his own kind, and whom he considers "stars." I have rehearsed a number of these "stars," and not one of the group has ever had the legitimate training or the first-class engagements that some of the so-called "extras" have enjoyed.

A manufacturer in discussing with me the merits of one of his lady stars, told me she was "pretty and made good google eyes on the screen." When I suggested that it would be possible to secure the services of a clever actress who would also be pretty on the screen, he was very much surprised and replied that he had never thought of that before.

Now for the rehearsal of the story that was selected the day before. There are some sets of scenery ready, and while the actors are making-up, and getting into costumes, which, by the way, are often incorrect, in view of the rush to get out the picture, the stage-manager, scenic artist, carpenter and property man are setting the stage for the first scene. Everybody running about with hardly any definite idea how to commence. The properties, furniture, hangings, etc., are made to do even if they are not quite suitable.

At last the stage-manager starts to rehearse the first scene, which takes place, say, in a drawing-room. This room will be used for scenes 1, 5, 12 and 18. Instead of the stage-manager reading the full story to the actors and rehearsing the scenes in sequence before any are taken by the camera, so that the actors may get a consecutive, clear idea of what it is all about, he takes them through scenes 1, 5, 12 and 18, so that the set need not be changed again and again, which would be reasonable and time-saving provided all had been rehearsed and understood beforehand.

Without any clearly defined ideas, the stage-manager goes on this way applying methods that would be taboo at any well-organized amateur show rehearsal. He rehearses a scene sometimes for an hour, giving no definite dialogue which would enable the players to imagine and fasten thoughts of expression in their minds. I have heard them ask for something tangible in this respect, and the stage-manager has put them off and told them to say anything, which, of course left the matter in the dark.

If an actor is given a reason for what he is supposed to convey he will, of course, give a more intelligent performance. This is due him in view of the fact that his part is a unit fitting in with others to perfect a scheme.

When the stage-manager is satisfied with this rehearsal (?), he "takes the picture"—which means that the camera now comes into play. The actors immediately become nervous and uncertain, and lacking the strength and enthusiasm of the early morning, forget about half of what they have been rehearsing.

No opportunity to lay off and rest between the rehearsal and the "taking the picture," so that they could review what they had practised and which would suggest individual pieces of business, insuring repose and positive treatment of the scenes. Some of them, mind you, ambitious ones and ones to which David Belasco would devote days and days of rehearsal, notwithstanding careful thought and preparation beforehand. And after all the most brilliant direction in the world, when the curtain rises on the first performance of a play, to whom is the burden really put up? The actor. The director behind the scenes or standing back of the orchestra chairs is helpless. If the actor has not the real mettle in him he cannot express, or put over the footlights, the suggestions of the director. If he is not a born actor, and gets through the performance without a hitch, it is purely a mechanical effort and not an imaginative study of visual pictures.

The same rule applies to the camera. Many of the motion picture stage-managers would have you think that the camera does the trick for the actors—who get this thought in their brains and are always half conscious of the instrument and show it in their performances. No—the camera does not make the actor, it simply *records* what is being done. If it is good acting the camera registers that fact. If the acting be bad—the camera has a trick of demonstrating that even more clearly.

And so the rehearsal goes on all day and into the night with the picture only half finished in many cases. As a result of this unsystematic, desultory method, whole scenes have to be retaken all over again, and the manufacturers pay bills twice and more for film, lights, services, costumes and transportation which run up into thousands of dollars on the year. All this could be saved if a little common sense and efficiency were injected into the producing department.

Most of the regular picture actors have had only the training that is acquired in the small repertoire traveling companies, yet notwithstanding this fact they are called upon to do extemporaneous work—work which is in itself a special branch of expression and requires inborn talent and years of practise to develop. It is a rare quality. Nat Goodwin, Henry Dixey, and the late Peter Dailey are brilliant exponents of this art. This would be fine training for all actors, provided it were guided intelligently—in fact, would develop actors. The picture players with the large number of parts they have to play in a year have a chance to improve that the regular theatrical companies do not offer, limited as they are to the combination system which restricts the actor to one or two parts the whole season.

The present methods employed by the picture stage-managers compel the actors to interpret without any definite foundation to build up details and start right. They are now only crudely *suggesting* in their performances, not developing their abilities in the proper way. And a very important point to remember in regard to acting is this: Before we repress a scene we must first express it.

A very prominent pioneer stage-manager has been telling the manufacturer that there is a vast difference in acting as expressed in front of the camera, and that the trained, legitimate actor cannot fill the requirements. In fact, actors *per se* are not wanted. Yes—there is a difference. The silent picture has revived in facial expression and gesture the art of pantomime. Who is most qualified to hang out his shingle and practise this art? The men and women who have learned to express repose, laughter, tears—gained from the playing of important parts, with years of experience back of them? Or the man or the woman who has, in the main, only been in the chorus with its set, limited and mechanical routine? The majority of picture players have had only this narrow training and many of the women are *mediocre artist's models, not actresses.*

Of late years experienced actors have been able to secure important engagements, and there are also some real directors—who are the exceptions to what I am condemning in the stage-managers—which is a hopeful sign that better methods are in store. But the vital point is this: The pioneer stage-managers know that the moment they permit the real actor and the competent stage director to take hold of the production of motion pictures the exodus of mediocrity commences, and they are disparaging, and will continue to—the only methods that should prevail.

The day is not far off. The public has become accustomed to the operation of the camera, the newness has worn off, and they are demanding better stories and acting.

I found in regard to the staging of moving pictures that the closer I followed the methods of the regular stage the better results were obtainable. I was restricted as to space, it is true, but I prepared my work for the camera just as I had for the footlights. When I arrived at the completed point the responsibility from then on rested upon the shoulders of the camera and the developing plant, which are separate departments entirely and must have their experts with whom the stage directors should cooperate, adapt and compromise.

If it is to be a matter purely of photography, then the picture people should not bother so much about the stories which require men and women to interpret them. The studios should be named portrait galleries—devoted to the taking of faces, and the mechanical movements of the body.

But where the story is so prominent, and the actor is required to express, it is pretty presumptuous, to say the least, to ask these two old professions, playwriting and acting, to join forces with photography and remain passive. They are entitled to the privilege of experimenting with the different methods that the master writers and actors of all periods have learned to be effective.

No—these two mature vocations cannot be disposed of so peremptorily as if they were novices. There should be discussion and experiment on these points, not argument and finality—between which there is a wide distinction.

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FEATURE FILMS

"THE SECRET OF THE WILL."

Two-Reel Feature Released by the Kalem Company on March 9.

Lane, poor mechanic ..... William J. Dunn
His Adopted Daughter ..... Anna Nilsson
Moore, Lane's cousin ..... Walter Hitchcock
Willis, unscrupulous lawyer ..... Charles King
Gordon, lover-lawyer ..... Robert Ellis

This is a two-reel dramatic release whose only fault is that it ends too quickly. This sort of material we could enjoy seeing for four reels instead of two. The film opens comprehensively and quickly, if with somewhat short scenes, and maintains the interest and sympathies throughout the entire length. In reel one the villain has things all his way; in reel two the tide of affairs reverses, and at the satisfactory climax the poor misused man has his way and triumphs over injustice and treachery. It is all very well filmed, especial praise being due to the crystal clear photography, and in spite of its somewhat melodramatic plot—for which it more than atones by excitement and unexpected thrills—satisfies every requirement of good motion picturing.

The aged uncle leaves a will that his fortune goes to the one of his two nephews, both lost to sight for some time, who shall have either a child of his own or an adopted one. The poor man has an adopted child, which the rich one covets, in order to inherit the money. With the assistance of an unscrupulous lawyer the rich man persuades the poor man to part with his adopted daughter, and inherits the fortune. Years later the girl is about to make her debut when the now aged man, her former father by adoption, reads of it in the paper. He goes to the house, and, fearing discovery, the rich man lays a trap for him and has him accused of robbery. The lover of the young girl defends the man in court. The girl herself discovers the papers the poor man signed years ago, giving all rights in the child away, and also a copy of the will. This clears the situation to her, and the "daughter" falls into the arms of her "father." F.

"LOVE'S VICTORY"

Two-Reel Feature Produced by the Victor Company Under the Direction of Frank H. Crane. Scenario by S. Paton. Released Feb. 20.

The Secretary ..... Frank H. Crane
His Wife ..... Ethel Grandin
Marsden, broker ..... Alexander Gaden

This is a two-reel film which, after getting away to a slow start, pulls together and for the rest of its length holds the spectator fixed with its interest. It is a strong story above all. Added to this, the director, Frank Crane, has done wonders with a story as full of action as this one. By the most comprehensible staging he has so handled each bit of action as to make the whole a thoroughly realistic story. The plot moves rapidly. It is of vitally compelling interest. Gasps of excitement accompany some of the scenes. The acting was of an even tenure throughout, there being a few scenes of unusual possibilities which the cast were quick to grasp. The settings were not very elaborate. One or two points called forth a little cloud of doubt, and in the beginning, the scene where the installment man calls, should have been left out. These are minor points that are easily overlooked in the general worth of the play.

The secretary finds a position, and later his wife, under an assumed name, finds a position as stenographer in the same office. The owner tries to forge another's name, and on being discovered places the blame on the secretary. The latter is placed in jail. His wife meanwhile is trying to solve the mystery. She finds an incriminating piece of paper in the owner's basket, and watches until he meets with an accident and has brain fever. His words and actions during the sickness lead to the release of the innocent man from the jail. F.

"WASHINGTON AT VALLEY FORGE."

Four-Reel Feature, Gold Seal Brand, Produced by the Universal Film Company. Released the Last Week in March, as a Special Feature.

This is a war drama which can be praised very highly. Weaknesses are that there is too much promiscuous scurrying around of the Minute Men in the first reel. Also, at a few points, there is apt to be some uncertainty of the identity of a few characters. It is highly improbable, too, in the last reel that Betty would simply exchange rooms with General Washington in order to lead the conspirators to the wrong room. Nothing was indicated that would prevent her from telling Washington at once that his life was in danger. To work out the plot so that she should receive the assassin's poniard instead of General Washington was simply fortuitous, to say the least. With a little effort the drama could have been outlined more logically.

The first reel depicts the engagements at Lexington and Concord, after we first see Paul Revere's memorable ride, which is all done very realistically. A little less cutting back may have added to its artistry. The retreat of the British to Boston was well-portrayed, with the spirited action of the Minute Men handled in a capital manner. Only a thread of the real plot is picked up in this reel, when we learn that Betty, the heroine is loved by a staunch Royalist youth, who later becomes a spy at Valley Forge. Betty's brother is a patriot, and when he is later in camp at Valley Forge, Betty goes there from New England in order to carry provisions to him and the other suffering soldiers. A company of British quarter themselves in the house where Betty is living, and she learns of their plots against the life of Washington, who is to come to the house that day. There is a mass of exciting by-play here between the spy who loves Betty, and her brother. Washington comes to the house and Betty persuades him to take her bedroom and she goes into the one reserved for him. It falls to the lot of her spy lover to stab the American general to death. Instead, Betty receives the death wound of a martyr, dying in the great dining hall of the house with the striking tableau of the captured British and American soldiery, her sorrowing brother and Generals Washington and Lafayette. The latter is one of the minor characters throughout the latter part of the film. It may be noted that Lafayette was but nineteen years old when he fought in the Revolution. The actor in this part looked too old and mature for a life-like portrayal.

The weak point in the plot has already been mentioned; namely, that Betty would have warned Washington at once of his danger and not simply exchange rooms with him as in the film. All in all, it is an offering worth seeing, as it gives an interesting and instructive view of the great struggle. The photography was excellent throughout, and the costuming was noteworthy. The Winter scenes at Valley Forge, and the sufferings of the patriots, were drawn with a life-likeness that left nothing to be desired. S.

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LICENSED FILMS

Borrowed Finery (Edison, March 24).—The story of a poor little waif who is befriended by "Grouchy," the aged stage-door man at a theater. One day the little girl walks off with the plain clothes of a boy actor, who plays the part of a girl. There is consternation, for the leading woman has placed her jewels in a pocket of the coat appropriated by the child. Soon the wanderer is found, and all is well. The most convincing part of the story, written by Allen Williams, is the action of the actress in placing valuable jewels in a pocket of the aforementioned coat. Even granting that she had forgotten to leave them in her dressing room, and was in a hurry to go on the stage, we think she chose a most unlikely place for their deposit. Among the players seen are William West, Millet Hicks, Sally Crute, and Harry Beaumont, all competent to make the most of the characters outlined by the author. D.

A Change in Marriage Checks (Vitagraph, Feb. 27).—Bunny films will come, and Bunny films will be forgotten, but among those that will linger longest and most pleasantly in the mind, this one-reel comedy offering featuring John Bunny and Flora Finch will probably be of the most lingering kind. It is the same old Bunny, and the same old—that is, we mean well known—Flora Finch. By the way, Miss Finch is not nearly as ugly as she makes you believe she is for screen purposes. But that's not part of the dramatic criticism. What we should say is that the dramatic unity of the plot was excellent, the subject an interesting one, and at times a hilariously comical one, and that it was ably directed by George D. Baker. He has made a home run in the way he has handled it. The authors are Carlotta De Felice and Arthur Ashley. The subject is that of two vaudeville headliners, who get their baggage checks mixed, and it being within a few minutes of the time for performance, and they two miles apart, they don each other's clothes, and each make a tremendous sensation. The booking office at once raises their pay. Later, they arrive in the same town, and decide to "team-up" not only on the stage, but also in real life. The subject will please, and the way it has been staged will delight, and the way it has been acted will overwhelm with laughter. F.

A Winning Mistake (Lubin, Feb. 21).—A split-reel comedy which the woman adhering to the equality of women standard would probably say was no subject for ridicule. It is the much-abused woman reform movement, a kind of a prohibition and suffrage crusade hand all in one, who set out to regulate a man's home. They are finally thrown bodily out of the house by a young man, who wants to marry the daughter of the man who is undergoing the transformation. His being in love makes him so desperate that neither the appearances nor the menaces of the reformers have the slightest influence upon his ardor. The scenario is by Frank C. Griffin, and has been staged by A. D. Hotaling. Billy Betts, Mrs. Davies, Frances Ne Moyer, Mae Hotaling, and Raymond McKee are the principals. There is many a hearty laugh included herein. On a reel with The Female Book Agent. F.

The Female Book Agent (Lubin, Feb. 21).—A short split-reel comedy by H. W. Bargent, produced by A. D. Hotaling. The whole atmosphere of the play spells laughter. There are a number of gaspy scenes throughout the offering that lend it the brightness that is mechanically contributed by the camera. The female book agent is a sure-enough pest, even pursuing the office man up the telegraph pole in her selling efforts. He bethinks him to send an anonymous note to his own wife, and when she sees the book agent, flirting, as she thinks, with her husband, the fight starts. They all end in court, where the husband is paroled in the custody of his wife. Mae Hotaling, Jerold Hevener, Julia Calhoun, and James Levering are the leads. On the same reel with A Winning Mistake. F.

Snakeville's Fire Brigade (Essanay, Feb. 21).—This is a one-reel subject, fraught with laughable expectations. The main conceptions of the plot is excellent, the execution as far as the very laughable business, not being up to the standard of the idea itself. Photography and direction, including construction, are all that can be asked. Victor Potel, Margaret Joslin, Harry Todd, and Emery Johnson are the leads. Behold the brand-new fire engine that arrives at Snakeville, plus instruction. The first of these is to find a chief. After some difficulty this is found. Then a rinser of the fire bell is appointed, and then the town Council Fire Department proceeds to celebrate by getting gloriously befuddled. In this condition, smoke is seen pouring out of the house of the chief himself. The bell ringer hastens to his task, and we must suppose him, during the rest of the film, growing gradually more and more exhausted as the bell continues to toll. The rest of the fire eaters have meanwhile harnessed the animal to the engine, but find it necessary to build a fire beneath it in order to accelerate, or, rather, initiate the idea of motion. The fire ravishes the new engine. When they get back from their sail through the air, they hurry to the house, and find it was only a lot of smoke that caused all the excitement. F.

Hear No Evil (Essanay, Feb. 24).—With exceptional photography, able direction, and a praiseworthy attempt to picture a difficult and interesting subject, this one-reel drama holds the attention of the beholder every foot of its length. The construction of the play, especially as concerns its unity, is fine. The presentation has in it some highly artistic touches. The acting of the parts by Richard C. Travers, E. H. Calvert, William Bailey, Bryan Washburn, Ruth Stonehouse, and Lillian Drew is of the highest. And yet, with all these good qualities, the play falls just a little short of being great. This is due to the plot, which attempts to take on a subject hard to picture on the screen, and must necessarily leave a lot to the imagination. It can be best summarized by saying that the scenes are a bit injudiciously selected at times. There is a great deal of praise due, nevertheless, for the offering, which is of the higher pretensions. The clerks in the office, to discredit the secretary, sneak evil of the secretary where the boss can hear them. Believing evil, he dismisses his secretary, his mind ever on the alert for the sound of evil. Later, he wishes the secretary were back, for the newspapers are taking up a case in public print, where they accuse him of crooked dealing. The secretary is the only witness who can clear him. The boss's friends believe the evil they read of him in the paper and refuse to associate with him. A little later the boss is seen under the vitiating effects of alcohol, the victim of the effects of his friends believing evil of him. F.

The Best Man (Lubin, March 3).—We remember slightly having seen this subject before. That of elopement. It is a fearful mixup, but so well handled as to be entirely intelligible. It is well pictured. A. Hotaling is the producer and F. Griffin the author. Frances Ne Moyer, Raymond McKee, Frank C. Griffin, Edward Lawrence, and Jerry Hevener are in the cast. The young couple try to elope and are arrested for speeding. They land in the magistrate's court at the same time as father and a burglar. Everything is straightened out. On a length with That Terrible Kid. F.

Putting One Over (Edison, March 28).—For the fourth of the Dolly of the Dailies series, in which Mary Fuller is being featured, Acton Davies has written a rattling good tale of newspaper life. It is filled with rapid-fire action and excitement—the excitement attending the experience of Dolly Desmond in securing damaging evidence against the fraudulent Union Realty Company. She impersonates a member of the Reform League, secures a check for $5,000 in payment for silence, and lands a scarehead story of bribery in *The Comet*. The final edition is delayed while she tears off page after page of copy. Walter Edwin has put plenty of snap into the direction of the picture, and a good cast, including Elizabeth Miller, Robert Brower, and Charles Sutton, is utilized. This series should add to the already enviable reputation of Miss Fuller. D.

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REVIEWS OF FEATURE FILMS

"THE GOLDEN CROSS"

Two-Reel Feature Photoplay Produced by the Thanhouser Company. Scenario by Lloyd F. Lonegran. Released Feb. 24.

Christine ..... Maude Fealy
Nicholas, brother ..... Charles Horan
Theresa, her chum ..... Mignon Anderson
Count d'Ancre ..... Harry Benham
Bombarden, sergeant ..... John Lehnberg

This is a two-reel adaptation to the screen of the opera of the same name. It makes a very pretty scenic, medieval offering, with the spice of interest well scattered over the length of the film. And then, Maude Fealy takes the leading role. That alone is enough to insure the film, whatever the subject, plenty of attention. She plays an able and charming delineation of the part; there is plenty of chance for emotional interpretation of which this versatile artist takes the fullest advantage. She is strongly seconded in her efforts by the rest of the cast, who take a very close place in the order of achievement. The play as here presented, divides itself into two parts, the first reel being of the more artistic drama type, while the second is of the melodramatic hue. The second reel is thrilling; the first is artistically set and pathetic. The costuming was noticeable for its correctness. The settings for their artistry, the close-up views for their beauty and distinctness, the camera for its clear work and the director for a smoothly running story, are all parts of the production that merit praise.

The bashful miller finally proposes to his sister's chum, and everything is under full sway for the wedding day. On the bridal morning he is "drawn" and the soldiers come to the house, for he must enlist at once and fight the foe. A stranger, who loves the sister, volunteers to serve in his place when he hears the sister promise herself in marriage to the man who volunteers. In the battle, the villain steals the token by which she is to recognize the man who volunteered, for he insisted that this be done without her knowing who it was. The villain comes back and claims his bride. Once more the wedding bells are ringing, and the ceremony is to be performed when the volunteer rushes in, stops the ceremony, proves his identity as the man who enlisted, vicariously, and claims the bride. Then he reveals his noble descent to her. F.

"THE MEDICINE MAN'S REVENGE"

Two-Reel Feature Production by the Kalem Company, for Release March 11.

The Moqui Chief ..... Art Ortega
His Squaw ..... Mona Darkfeather
The Moqui Medicine Man ..... James Davis
The Thief ..... Rex Downs
His Accomplice ..... J. K. Mosslick
White Medicine Man ..... Charles Bartlett
His Sweetheart ..... Marie Ortega

While this is not a wonderful film by any manner of means, yet it is thoroughly good, well above the average feature release, and contains several features that are worthy of the highest praise. All the scenes pictured are bright and hold the eager attention. Some are of startling abruptness and novelty. The subject is one of frontier life. The tribe of Indians presented to the reviewer is that of the Pueblo nation. Not the war-paint Indian known to the circus and the moving picture fan, but the Indian as he is in his home. That is, we see a tribe of Indians apparently as they live. As a Kalem production, no mention need be made of the photography. This is always good, this time perhaps a little more silvery clear than ever. Mona Darkfeather and Art Ortega are two acceptable interpreters of the Indian parts. Summing up the production, it is an average offering as to the plot, but exceedingly catching because of the scenic work and the adventures portrayed.

The "banker" in the local mining town is robbed by two thieves. He knows the uselessness of facing the infuriated miners, so that he flees. He helps save an Indian maiden whom the Indians had given up as dead, and for this is made medicine man, incurring the hatred of the deposed dignitary of that title. The thieves happen into the Indian village and he is able to restore the gold to the miners. An Indian maid who befriended him gets into trouble with her Indian lover and is killed by him. F.

"THE FLAMING DIAGRAM"

Two-Reel Feature Photoplay Produced by the Imp Company under the Direction of King Baggot. Released March 9.

The Inventor ..... Frank Smith
His Son ..... King Baggot
His Daughter ..... Leah Baird
Of the War Department .... Charles Bainbridge
Foreign Spy ..... Howard Crampton

Concise, comprehensible, clean-cut and commendable, this two-reel drama about inventors and stolen secrets, one of a series of such characters that Mr. Baggot has lately produced, ranks at the head of them all. There is a positive air of novelty about the ending that lifts the otherwise average production, as to story, clear above the rut of mediocrity. The scenario has been finely visualized. There are a number of forceful scenes throughout the play which builds up to a high amount of suspense in the unexpected ending. A few notable spots in the lighting effects, the able direction, and the natural interpretation on the part of the above able cast, especially that by Mr. Smith, all lend to the artistic and interesting ensemble.

The inventor has perfected a new and more powerful explosive which he manufactures for the U. S. Government without revealing the secret of its composition. The spies of the foreign nation are vainly trying to discover the process. At the death of the inventor the spies steal the papers, sealed, from the office of the Secretary of War. They find only some meaningless drawings. The key to the secret is in the desk at the home of the inventor. They steal into the house, but the inmates are prepared and the whole band is captured. Later, following directions, the son burns the drawings, and the way the paper burns gives the clue to the secret. The inventor had prepared the paper with chemicals so as to burn away a part and leave the words that counted untouched by the flames. F.

"THE PRICE OF THE NECKLACE"

Two-Reel Feature Produced by the Edison Company under the Direction of Charles J. Brabin. Scenario by Bannister Merwin. Released March 18.

The Money Maker ..... Charles Ogle
His Aides ..... Charles Sutton, Richard Neill, Ray Hitchcock
The Money Spender ..... Miriam Nesbitt
The Butler ..... T. Tamamato

A true commentary on the worth of human achievement, and a fine preachment against the evils of stock gambling in two strong reels whose keynote is excitement. The excitement is centered about the Stock Exchange. Not in moving pictures have there ever been presented better scenes about the stock market on the rampage, the tremendous excitement that is connected with a "corner" in wheat. With slow and comprehensive development the director has ably shown how the price of a new necklace for his wife is the ruin of thousands of people and even some of their own intimate friends. He repents, and here the plot breaks in order to give it a happy ending. Charles Ogle, as the unswervable, the relentless, money-mad broker, gives an excellent version of the steel-nerved man calm among the tremendous excitement about him. Miriam Nesbitt takes off her part well. The director deserves the greatest praise for giving the whole an air of excitement that leaves the spectator on the verge of prostration.

The wife comes to the money-making broker and asks $80,000 for a new necklace. He immediately corners the market and easily wins the price of the precious pearls at the expense of bankruptcy and ruin for others. When his wife hears of the havoc created by the manipulations, she indignantly upbraids him, refusing the necklace, and insisting upon his making restitution to all the people he has ruined. The last scene shows him doing this with a smile on his face. F.

"THE STRONGER HAND"

Two-Reel Production by the Majestic Company for Release March 8.

Factory Owner ..... Eugene Palette
Employe ..... Ernest Joy
Trust Magnate ..... Howard Davies
The Daughter ..... Billie West

This is a two-reel dramatic offering of the "industrial troubles" kind and runs along in an average fashion for its two thousand feet. There are the usual complications in the plot that lend it interest and put the director on his mettle to intelligently present them. There are also a few unusual situations that lend the film distinction. One of the faults of the play is that there is too much material and not enough delineation of character or development of the details of the play. Nothing is missing as far as the photography or settings are concerned.

The owner of the factory is fighting a losing fight against the trust in that particular line, and finally a crooked broker, bribed by the owner of the trust, comes to him with a false "tip." He swallows the bait, loses the money which belongs to the company, and is completely bankrupt. The officers come, and he is arrested, tried and convicted. Only a few days before a discharged and starving employe of the trust had entered the offices of the factory and robbed the safe of a large sum of money. He hides the money and is soon arrested on another charge, and finds himself in the same cell as the owner of the factory. They become great friends, and the owner instructs the other in the art of draftsmanship. The drafting board is seen conveniently located in the large and commodious cell that the two men occupy. Well, anyway, the now-draftsman is released first and perfects a machine that puts the trust on the ragged edge. The trust officials plan a descent on the factory to learn its secrets and are all caught and sent to prison. The money which was stolen is used to repay the former indebtedness of the business, and the draftsman marries the daughter of the owner. F.

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LICENSED FILMS

Broncho Billy's Bible (Essanay, Feb. 28).—Starting as a highwayman, a gambler, and a gunman, Broncho Billy, in this film, illustrates the value of carrying a Bible on all occasions. Not only may it save the soul in the hereafter, but equally important, it may prevent a sudden passing of the soul from the body. Broncho Billy has just divided the spoils of a hold-up when he opens his Bible, and reads: "Thou shalt not steal." He is impressed, possibly to the extent of returning the loot. Then, at the point of a revolver, he calls the bluff of a crooked card player and, in return, is shot at, but the bullet, lodges in the Bible, carried over his heart. He pursues his assailant into the mountains, and after a struggle is about to kill him when the Bible slips from his pocket, and opens to the commandment: "Thou shalt not kill." Again, Broncho Billy is so impressed that he sends the man on his way, and there the picture ends. It is a typical Broncho Billy story, possessing qualities that have stood the test of time. There are dramatic moments as well as sentimental ones, and where the construction lacks plausibility, the convincing action of G. M. Anderson comes to the rescue. Photography is of varying merit. D.

Father's Temper (Lubin, Feb. 28).—Granting the possibility of such a needlessly ugly man as John Bull (the father in this story), an audience may take pleasure in watching his downfall. Bull is a furniture smasher of the most virulent type, and family and neighbors are cowed by his explosions. Along comes a waiter for the hand of Bess Bull. Instead of taking no for an answer, he devises, with the help of carpenter and electrician, a little surprise for the annoying Bull. Right in his own dining room he becomes the center of mysterious explosions, the leaning wall threatens him, and part of the ceiling falls on his head. At the end of the treatment he is quite lamb-like in his submissiveness. An acceptable farce, acted in a typical spirit by James Lovering, Frances Ne Moyer, Jerold Hevener, and others. Director Hotaling supplied an adequate production to complete a reel with Coon Town Suffragettes. D.

Coon Town Suffragettes (Lubin, Feb. 28).—Imagining what might happen if the colored women folk became militant suffragettes, Director Hotaling has produced a lively split-reel farce. The men of Coon Town sleep on the porches in Summer, and by the kitchen stoves in Winter—that is, until their wives rise in organized might and set the lazy bezzers to work on wood piles and before washtubs. Hattie Edwards and John Edwards are the chief figures in the Coon Town revolution—a rather rough affair but amusing. On the reel with Father's Temper. D.

All on Account of a Hat (Biograph, Feb. 28).—There can be no question of the wide popularity of this burlesque, consistently amusing in an obvious way and carefully prepared as it is. A fight starts in a theater when a woman's obtrusive hat gives rise to an argument, and continues to the close of the film, when the two chief combatants drop from sheer exhaustion. They are in a prize ring at the time, and have fought two rounds without regard to rules, in fact, feet and teeth played an important part in the encounter. Preceding this the pugilists are shown in a running battle, from the theater to the street, to a cabaret restaurant, to a saloon, and every scene is good for a laugh. Altogether, a notably well produced burlesque on the reel with Chocolate Drops. D.

The Mystery of the Laughing Death (Edison, March 31).—this is a one-reel offering, the fifth of the series, and strikes an increasing note of mystery and detective atmosphere in the Clock stories, the screen version of the stories by Thomas W. Hanshew. This, as the others, has been staged by George W. Lederer, and it is fair to say that this is the best and most mysterious of the lot. There is set out upon the screen an intricate problem that seems to stagger solution. Then in a clear and easy way the mystery is solved. It is all very well done, from beginning to the unexpected denouement, the only comment at all unfavorable being that the characters introduced in the first of the series are not very carefully introduced in this later play. However, as most people who have seen one will be sure to try and see the others as well, this fault, perhaps, is not a vital one. The very large and well-known cast takes the parts. Ben Wilson as Clock, Robert Brower as the superintendent, and Cora Williams take the most important parts. The lighting is surprisingly clear in this film. The heirs to the fortune are meeting with sudden and inexplicable death. The mother seeks the aid of Clock. He ascertains that since the homecoming of a relative with his curios from India, the deaths have happened. He finds a little grinning statue, or idol, which he smashes upon the floor, and a scorpion creeps from among the shattered bits. The cause of the deaths is thus ascertained and put out of existence. F.

Buffalo Jim (Vitagraph, March 21).—This one-reel drama of the frontier life is of the average sort until the end, when it leaves the spectator with a gasp of surprise. They do not fall into each others' arms. This is so unusual and so true to life that we take off our graphic hats to the author, George Pattulo, and particularly to Ulysses Davis, the director who has resisted the call of the thousand of precedents and given the film an unpleasant ending, which it should have. Outside of this remarkable divergence there is not much of the unusual about the play. The lighting is clear as always, and the director has handled this typical tale of frontier life on the plains with great skill. He builds up rather slowly to a fever heat in the duel scene. The characters are well chosen and salient. W. E. Parsons, Myrtle Gonsales, George Kunkel, and Major J. A. McGuire are the principals. The Bully, a two-gun man, has the town terrorized. When he steals the girl, easily flattered by his attentions, from another man, the latter determines to test his courage. A duel with blank cartridges proves the true cowardice of the man who had bluffed the whole town. Then the man, having found out the fickle nature and the shallowness of the girl refuses to have anything more to do with her. F.

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Three-Reel Feature, Released March 28.

REVIEWS OF FEATURE FILMS

The Diamond Maker (Cines-Kleine, March 8).—This is a two-reel dramatic offering, about the average of the European offerings, but slightly different in the fact that the main theme to the plot does not concern a love story with the usual triangle. Instead it is a detective film, the story being staged with great composure from the start, but possessing several moments when the plot almost jumps with excitement. But, on the whole, it is a quietly developed play, with good picturing in the way of photography, acting, and settings. To one acquainted with the European idea of settings, there need be no uneasiness as to the settings. Although the great part of the action concerns itself with interiors, those exteriors that are shown are fully up to the standard of beauty that these films set. A few of the scenes along the railroad are of surpassing wonder. The story is well told. The young inventor of diamonds has perfected his invention of the artificial gems and leaves for London or Paris, no matter which, and shows the specimens to an expert on gems. The latter follows the man, and tries to have him kidnapped. But to go back to the house of the inventor. His sister has lost a valuable necklace of real diamonds, and, the son being suspected, a detective is placed upon his trail. The latter overhears the conspiracy to kidnap the young man, and is able to prevent the theft of the secret and to bring the guilty man, the butler, to justice. F.

The Reform Candidate (Majestic, Feb. 22).—The greatest strength of this picture lies in the rapidity of its action which does not allow much opportunity for thought. It keeps up the interest by means of many tense situations and a fair degree of suspense. The audience wonders what is going to happen next; for there is no telling in this exciting tangle of love and ambition. That it is artificial rather than natural, of course, detracts from the value of the production, but even at that it is interesting. As the title suggests, it is a political story, having for its central figure a young idealist, surrounded by a choice band of crooks. He loves his wife, but neglects her in favor of his mayoralty campaign. Then, to make matters really uncomfortable, his secretary, secretly in league with the opposition boss, secures the services of a resourceful adventuress to bring about the ruination of Stanley, the reform candidate. During intermissions between speechmaking, Stanley is being tortured by domestic troubles. First, he is led to doubt his wife's fidelity; then she thinks him untrue, and a little later on leaves him because of a fancied neglect. And all the while the net of the political assassins is tightening around him. He is enticed into a gambling house that is to be raided. His secretary is shot under conditions that point to Stanley as the culprit, and he is arrested. Then it remains for his wife, who has come to her senses, to change clothes with a messenger boy and secure evidence that clears him at the inquest. All is well, and Stanley is elected mayor. Lamar Johnstone gives a capital performance as the young candidate, and Francelia Billington does very well as the wife. In matters of production, there is little fault to be found, save with a couple of foregrounds that do not quite agree with the scenes they accompany. A touch of static and a few scratches are noticeable in the second reel. D.

The Green-Eyed Devil (Reliance, Feb. 28).—In that it presents believable characters and avoids sentimentality, this film is in line with the best photoplay tendencies. The author has taken a domestic situation, such as might well be encountered in many a Harlem flat, and developed it with marvelously exasperations. The characters are a little blacker, or a little whiter than one would expect to find them; but, at least, they are characters. A brother and sister, with their respective mates, have lessened the expenses of housekeeping by all living together. According to the terms of a will, a fortune is to go to the sister unless the brother behaves himself. Consequently, the sister and her husband hasten him on the path of dissipation that he has chosen. He spends so much of his salary that his long suffering little wife feels the need of adding to their income. She decorates china and becomes the object of the factory manager's attentions, which she consistently repulses. But events so shape themselves that the husband appears to have cause for jealousy. Not until the last part of the final reel is the tangle straightened out with the discomfiture of the scheming sister and the reform of the erring husband. Only six characters appear, and all of the action transpires in five studio sets. A word should be said in praise of Lillian Gish, who plays the patient little wife with touching sincerity. She recognizes the value of restraint. For the rest, it is a competent cast. The picture was directed by James Kirkwood. D.

The Path of Genius (Kay-Bee, March 6).—When the two reels of this film have been run, the impression that remains uppermost, is of uniformly consistent and artistic sets. It is a romantic story of old England, and with remarkable success, the producer has achieved the atmosphere of the time. The streets are like we imagine old English streets to have been, the gardens suggest the fragrance of antiquity and more than all else there is "Ye Old Tavern," with its mugs and its long pipes and the jolly host to offer a welcome. It would be unfair to say that the sets and the costumes make the play, but frankly they seem more memorable than William H. Clifford's scenario. The hero is called John Ruskin, a young artist who paints an appropriate sign for the tavern in return for food and shelter. Incidentally he falls in love with the proprietor's daughter and paints her portrait. One year later, as a famous artist, adored by fashionable women, he still dreams of the pretty country girl. For the convenience of the author, she has become poverty stricken, and is forced to sell one of Ruskin's early efforts. With an art dealer as the medium, the pair are brought together again and happiness reigns. Clear photography does full justice to the settings. The part of Ruskin could have been made much stronger by an actor whose personality was not so strongly feminine. D.

The Desert Tribesman (Thanhouser, March 3).—Considering the many difficulties to be met in producing a photoplay representing the life of desert tribes and Eastern potentates, the Thanhouser Company deserves much credit for the commendable features of this two-reel production. While not pretentious, the interior sets are adequate, the costumes are appropriate, and the acting does not suffer from the exaggeration so frequently encountered in films of this type. A mistake that might have been avoided in the out-of-door locations intended to represent a desert, was the selection of sandy stretches where water appeared—a minor error, no doubt, but harmful to the semblance of reality. The story concerns the son of a Caliph, who is reared to maturity by the tribesman, Ben Ibrahim. When grown to manhood he returns to seize the power that rightfully belongs to him, and in the battle with the usurper is assisted to victory by the faithful Ben Ibrahim. It is a well-conceived story of considerable force. Photography is clear. D.

The Brother Counts (Pathe, March 8).—As is generally the case with Pathe productions made in Europe, this two-reel drama is marked by settings at once costly and effective, and photography that is beyond reproach. Many of the scenes are a delight to the eye, irrespective of their connection with the story; and even the least impressive of them deserve the praise merited by artistic workmanship. While the story told in this film is not of great interest, it suffices to hold the attention throughout the two reels. There are several dramatic situations, and the limits of reason have not been ignored in the plot development. As the title indicates, there are two counts, the younger of whom, after the death of his father, wishes to see the world. In the course of his travels he meets the Villiers, brother and sister, and is ruined in the gambling house of the brother, despite the efforts of the sister to save him. Adopting the only action which appears open to a gentleman in such circumstances, he kills himself. Sometime later, the elder brother, traveling under an assumed name, meets Florence Villiers, and falls in love with her. The climax comes when the woman learns that her lover is the brother of the man with whose death she was so intimately connected. She is on the point of suicide before being persuaded that the tragedy was not her fault. The picture profits by a uniformly competent cast. D.

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ITALA MAMMOTH FILM

Gabrielle D'Annunzio Producing His Own Story for Feature Film

It is the turn of the Itala Company to enter the arena with one of those big productions which have become so popular and so necessary in the motion picture field of to-day. This company was one of the first to arouse attention by the splendor and magnitude of The Fall of Troy some years ago, which picture may be fairly regarded as the precursor of the multiple-reel subjects which are so popular now. Then in more recent months Tigris won a permanent place in the minds of film men and motion picture theatergoers.

For the greater part of the past year the Itala Company in Turin have been quietly and secretly at work on a mammoth production which will at least be the equal in scale of grandeur of any photoplay production that has recently been put out. Hundreds of people have been constantly engaged in the making of the scenes. The theme has been kept secret for reasons obvious nowadays to any motion picture business man.

The author of the scenario is the renowned Italian writer, Gabrielle D'Annunzio. The mere fact that this famous Italian dramatist has arranged the scenario for the picture should prove of immense interest to the motion picture public.

So much importance has been attached to this production that in its New York premiere, which will take place shortly, it will demand as fine a theater as there is found to be available in this city; it will require a corps of sixty-five musicians, and a singing chorus of not less than forty-five to accompany the picture action on the screen, and the Itala Company show that they have provided for every requirement of the motion picture patron who desires to see a screen masterpiece helped in its interpretative intention by proper music and singing. In other words you will get, in this Itala offering, an operatic effect; a synchronisation of sound waves and light waves, which in practise is more satisfactory to the auditory and optic nerves than so-called singing and talking pictures.

The impresario of the mammoth Itala will, of course, be Harry R. Raver, director-general of the Itala Film Company of America, who is one of the most experienced showmen in the United States.

THE LEADING PLAYERS COMPANY

The Leading Players' Film Company has been organized and now occupy offices in the Leavitt Building, 126 West Forty-sixth Street, New York city. Mrs. Agnes E. Cobb, who directs the destinies of Union Features and Features Ideal, has also been placed in charge of the Leading Players' features. The first release of the new company will be made April 10.

PAN-AMERICAN ADDS PASQUALI

The Pan-American Film Company has increased its rapidly growing list of fifty features by the addition of a number of Pasquali-American successes. The first three to be released for all unsold territory are The Brigand's Daughter, The Power of Innocence, and For High Treason.

FEATURE FILMS

The Criminal Path (Rano: Social Feature).—This is a three-reel feature release on the subject, as one may guess from the title, of crime. Not a generalisation of crime, however, but a particular story of the life and the peril that crime bore in the life of a young girl. The story is of unusual interest, in strength and suspense. There are places where one sits up with a pained expectancy; others where the love story creeps in that allows for a moment's relaxation. All through the unusual lighting effects are one of the wonders of the film. Some of these have been extremely hard to accomplish, and one marvels at their striking beauty and entire smoothness. As to the acting, nothing more could have been expected from this large and conscientious cast. Stuart Holmes, Charlie Travis, John Hopkins, W. S. Davis, and Flora Maso are among the bright stars. Some of the settings, such as the bank robbery, the pursuit of the father, and the commission of the murder in the last reel are examples of intelligent and highly developed direction. The interest, though very diffuse at times, is always kept at the boiling point throughout the length of this most interesting drama of crime. The father of the girl is persuaded by a well-known criminal to join him in attempting to rob the bank next door to his house. They dig under and into the bank in most realistic fashion, but are surprised in the act of robbing the safe. The girl is sentenced, though innocent. Years later she is accepted as nurse in a house; she is recommended there by a minister who found her wandering the streets in an exhausted condition. So she takes the position, but her employer's husband will not leave her alone. The father now escapes from prison, and the detectives watch for him to try and reclaim his daughter. Quite by accident he sees her, and follows her to where she is working. Then he follows her to the house where a ball is in progress. The persecutor attempts to annoy her again and the father outside the window steps in and, unknown to the girl, kills him. For this the girl is accused of the crime, and put through the third degree. The detective meanwhile is on the trail of the father, and in a desperate chase and capture wrings a dying confession from him as to his guilt. This frees the girl, whom the minister marries. The subject will be seen to contain plenty of action. F.

LICENSED FILMS

The Second Generation (Pathe, March 3).—A strong cast, a strong play, and strong settings, images, and directing make this a strong one-reel film drama throughout. There is plenty of material here for a feature, in its strength, and it is strange enough, and different from the usual run of films to make it all the more remarkable. George Middleton, Frank Powell, Eleanor Woodruff, and Pearl Sindelar are the exceptional cast. Frank Powell takes the part of the son, who is engaged to the young girl. He learns that his father, George Middleton, has in his blood traces of insanity. The test of eugenics stands when he tells the girl. Eleanor Woodruff, that he cannot marry her. So far so good. He then, as of yore, reverts to the wiles of an evil woman, wonderfully played by Pearl Sindelar. The girl, however, sees him with her, and is heartbroken. The man realizes that besides having had to give the girl up, he has now also lost her respect. Slowly he loses his mind, and this part of the presentation is the most stirring part of the film. Finally the evil woman comes to call on him, and he turns all his fury toward the girl himself, and the trait of his family on the woman whom he tries to throttle. Then he is led away to a madman's cell. F.

That Terrible Kid (Lubin, March 3).—By F. Griffin and staged by A. Hotaling. Raymond McKee, Jerold Hevener, and Edith Anderson are the cast. The girl promises to marry the first one at the church and the first man arrives with the license of the other man, so that the second one wins. On the same reel with The Best Man.

Andy, the Actor (Edison, March 11).—This is the fourth in the "Andy" series, editorially telling the adventures of the youthful Andrew J. Clark. There is nothing unique in this offering, with anything concerning the picturing, and the plot is an enjoyable scream from beginning to end. Andy goes on the road with a theatrical troupe, and the play he is in is a howling nightmare burlesque, which the country audience soon turns into an amateur show by the introduction of over-ripe fruit and matured eggs, etc. There is nothing but fun to this play. Not a serious moment, but a dull scene greets the spectator. It reels its splitting way with every indication on the part of the director of smoothness, consecutiveness, and clarity. Good use of the camera and the cutback lend the film an added distinction. Jessie Stevens as the mother, Janet Dawley as Andy's sister, Charles Ransom as the manager, Silas Milford, Harry Eytinge, and Adam Hamel comprise the unusually capable cast. Andy, hissed and hooted off the stage, Andy walks home and applies for his job as manager—boy again. But before being hoveled off he is succeeded in giving every one concerned a lot of hearty fun. F.

The Sultan and the Roller Skater (Edison, March 9).—A fantastic, spicy one-act comedy, a travesty on the ways in harem-land with the added novelty of the roller skate atmosphere. The feature of this production that probably deserves the greatest praise is the matter of settings. The royal magnificence of the Eastern potentate has been beautifully set. Rarely will be seen more lavish settings, more apt to the moorish household it succeeds so well in portraying. The plot of the piece is a contrast of the old and the modern. The American salesman tries to sell roller skates in the old-fashioned harem. He sells skates to all the court, and when they were safely locked upon the feet of all the court, even to the guards, the enterprising American rolls calmly away with the Illinois captive, who has brought his ressee. There is an inimitable atmosphere of drollery, and for the remainder after more caustic humor, a lot of rough-and-tumble spectacle upon the unaccustomed court goes on a skate. C. Jay Williams staged the play from the clever scenario by E. W. Sargent. Harry Gripp, Carlton King, Herbert Prior, William Wadsworth, Arthur Housman, William Chalkin, Mrs. C. Jay Williams, Alice Washburn, and Elsie McLeod take the parts in this Far-Eastern fantasy. F.

Chocolate Dynamite (Biograph, Feb. 26).—A brief farce which opens the reel containing All on Account of a Hat. The one situation, that in which a girl frightens two would-be thieves with chocolate bars, pretending that they are sticks of dynamite, is effectively presented. Acting is brisk, and the settings are adequate. F.

The Long, Cold Night (Essanay, March 3).—There are but two motives to this one-reel drama—the cold and the pathos. Both of these have been finely brought out. The reel is replete with pathos, and catches the warm sympathy of the spectator from the start. The director has gone to repeated pains, and has succeeded in giving the idea of cold in every scene. Frank Dayton, Dixie Stuart, Thomas Commerford, Ruth Stonehouse, Charles Hitchcock, and John Cossar compose the cast, and do capably in their interpretation of old folks. The "poor relation" is turned out on the coldest night of the year. Her baby she keeps warm, but is frozen to death herself before morning. The husband of the well-to-do part of the family then refuses to take in the baby as the cross have been bad that season, but upon his aged father volunteering to go forth and allow the baby to remain, the other relents and the family spend the rest of the Winter snugly. F.

The Smuggler's Sister (Selig, March 5).—With the tone of the sea and the beauty of a coastal setting that divides the waves from the land with its rocky and steep barrier, with a number of scenes of great breadth and all well lit and full of the sunshine of the sunny West, this one-reel drama is offered with a great deal of commendable acting, capable direction of the scenario, such as it is and elegant settings in the open. The end leaves the question a little in doubt, and the ethics are always silently clouded. The smuggler is aided by his sister, and the Federal officer rather than arrest the brother, yields to the wiles of the sister and sends in his resignation. F.

A Pair of Frauds (Vitagraph, March 4).—Two young people stand in the sheltering doorway of a clothing store waiting for a shower to pass. Jack purchases an umbrella, gallantly offers it to Margery, and is invited to walk home with her. Thus begins the love affair of a wealthy woman's paid companion, who pretends to be her daughter, and a bookkeeper, who poses as a gentleman of leisure. They continue to deceive each other successfully until Jack is discovered in Paris acting as valet to a millionaire and Margery admits her true social position. Coincidence plays a large part in the story, particularly toward the end. Jack's trip to Europe, for example, and his employment as a valet, though explained, are not quite convincing. The film in its entirety, however, has a pleasant atmosphere, and at times is amusing. Lillian Burns as Margery and Anders Randolf as Jack do very well in the chief roles, and for the rest, it is a cast of even merit under the direction of Theodore Marston. Photography is fair. D.

"Presto" Willie—Magician (Ramsay, March 4).—Effective farce, well presented, is found in this release. After an evening with a box of magic tricks, Willie falls asleep and dreams of marvelous transformations at the touch of his magic wand. Chickens spring from eggs on the breakfast table, sausages become a dog, and so on until visiting a museum he gives life to a stuffed monkey. This offers excuse for a rough and tumble chase, in which a large part of the Essanay company joins. There are a few noticeable jumps in the film, but they do not appreciably mar a careful production. Bobbie Bolder is a perfectly natural, mischievous boy in the part of Willie. D.

The Countess and the Burglar (Selig, March 4).—The story of this photoplay may be told in a few words. A burglar reads in a newspaper that a countess is going to wear valuable jewels to an ambassador's ball. He breaks into her room to await her return, and instead of getting the jewels is locked in a closet pending the arrival of the police, summoned by telephone. In regard to light effects, the use of a figure reflected in a large mirror, and settings, the film is superior to most of its type, but the plot is somewhat thin. A number of the introductory scenes and some of those showing the burglar prowling about the room to no purpose might be curtailed without discounting the strength of the climax. For, after all, he is a very stupid burglar, who does not even remember to disconnect the telephone. Gertrude Coshier makes a presentable countess and William Walcott draws a burglar of the ultra-melodramatic species. D.

Hogan's Alley (Pathe, March 4).—Superficially Americanised Irish families, in which the children are chips of the old block, and pretty tough chips at that, are the foundation of this farce. The O'Reillys and the O'Briens are next door neighbors, and Michael O'Brien loves Maggie O'Reilly, but O'Reilly, Sr., and O'Brien, Sr., don't care for each other, not a little bit. No more do their wives gossip in friendly spirit over the back fence, but it remains for the youngest of the O'Briens and O'Reilly offspring to start a fight to the finish. This fight has dire consequences, and to be pressed for subsequent indignities, Michael O'Brien dons the uniform of a policeman that he may lord it over the mob-like O'Reilly. He gets one on Patrolman O'Toole, and another one on O'Reilly, and, best of all, he gets the girl. In addition to a very fair farcical story, this film provides some excellent bits of broad characterisation by Ned Burton and Sam Ryan, whereas Della Connor makes a pleasantly vivacious person of Maggie. It is clearly photographed and appropriately staged. D.

Winky Willy and the Telephone Crime (Melies-General, March 5).—This short farce-comedy is staged with the usual European exactness for setting and are for clear photography. The child is rehearsing a play along with some of his elders, and takes the telephone receiver from the hook. As it is a violent melodrama in the preparation, the cries for help on the part of the girl reach the ears of the "central," and the police are notified and come in a hurry. On a length with A Villase Scandal. F.

The Attic Above (Seligs, Feb. 27).—While the mechanical attributes of this offering may be faultless, a very close attention and shrewdness is required of the spectator to guess the sequence of the story from the very beginning, and toward the end, nothing but a bland guess will give the answer to the plot. We should say that the film had not been properly handled in cutting; it does, and since this was necessary, a subtitle or two would have helped immensely. What scenes are shown are very interesting, but too much has been left to the imagination. Henry W. Otto, Harold Lockwood, B. Carpenter, Mrs. A. D. Blake, and Little Utah La Rose are in the cast, which interprets the script by M. Hopper. F. Huntley is the producer. The bank president notices that certain forgeries are taking place, and hires detectives. As a "plant," the president goes where the forgers direct him to go, they hoping to make him sign a check by threat, and on their arrival the whole gang is captured by the detectives. F.

A Desperate Chance (Lubin, Feb. 27).—With photography clear as cut diamonds, with direction as true as the arrow and with acts as pleasant as the aspect of nature herself, this one-reel offering just fails to "get you." This is principally because of the disagreeable subject, that of drunkenness. True, there is a lot of pathos distributed throughout the film, and toward the end it picks up very strongly, but the subject mitigates against the total triumph of the offering, and it must fall into the classification of those that are "almost" great. Joseph Smiley staged it from the script by G. Terwilliger. John Smiley takes the part of Peter, the drunkard, with the sick wife, Justina Huff. The drunkard, at the advice of the doctor, James Daly, tries to get money to save his wife's life. To this end he confesses to the sheriff, Billy Carr, that he committed a certain murder, and directs the reward for the capture of the criminal to be paid to his wife. As the rope is about to tighten about his neck, the real murderers are captured, confess, and a short and quick spurt brings the man who captured them to the scene before the body has swung into the air. Then the men, which includes all those in town, pass the hat for the wife of the drunkard. F.

LICENSED FILM RELEASES

Monday, March 16.

(Bio.) Gentleman or Thief. Dr.
(Edison) The Adventure of the Alarm Clock—Third of the Octavius Amateur Detective Series. Com.
(Kalem) The Colleen Bawn. Three parts. Dr.
(Pathe) Pathe's Weekly, No. 22, 1914. News.
(Selig) The Better Way. Two parts. Dr.
(Vita.) Auntie. Dr.

Tuesday, March 17.

(Cines) Gypsy Love. Two parts. Dr.
(Edison) A Real Helpmate. Dr.
(Ess.) Oh! Doctor. Dom.
(Lubin) The Laziest Man. Com.
(Pathe) Whittles and the Diamond Pin. Com.
(Selig) The Story of Venus. Dr.
(Vita.) The Price of Vanity. Two parts. Dr.

Wednesday, March 18.

(Edison) A Winter Holiday in the Berneese Oberland, Switzerland. Sc.
(Edison) A Boarding House Romance. Com.
(Ess.) Luck in Odd Numbers. Com.
(Kalem) The Award of Justice. Two parts. Dr.
(Lubin) The Weaker Brother. Two parts. Dr.
(Pathe) Colonel Heeza Liar Shipwrecked. Nov.
(Pathe) Madura and Its Pagodas. Arch.
(Selig) The Cop on the Beat. Dr.
(Vita.) The Ghosts. Com.

Thursday, March 19.

(Bio.) The Restless Woman. Dr.
(Ess.) Single Handed. Dr.
(Lubin) The Secret Marriage. Two parts. Dr.
(Melies) Winky Willy's Private Show. Com.
(Melies) Cupid's Window. Com.
(Pathe) The Wasted Years. Two parts. Dr.
(Pathe) Pathe's Weekly, No. 23, 1914.
(Selig) The Evil We Do. Dr.
(Vita.) The Idler. Dr.

Friday, March 20.

(Edison) The Double Shadow. Two parts. Dr.
(Ess.) Shadows. Two parts. Dr.
(Kalem) The Family Skeleton. Com.
(Kalem) Cypress Logging in Florida. Ind.
(Lubin) The Prize. Dr.
(Selig) Two Little Vagabonds. Dr.
(Vita.) A Model Young Man. Com.

Saturday, March 21.

(Bio.) A Friend of the District Attorney. Dr.
(Edison) The Message in the Rose. Dr.
(Ess.) A Hot Time in Snakeville. Com.
(Kalem) His Indian Nemesis. Dr.
(Lubin) So Long Count. Com.
(Lubin) A Trip to the Moon. Com.
(Pathe) His Wife Wins. Two parts. Com.
(Selig) Hearst-Selig News Pictorial.
(Vita.) Old Reliable. Two parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, March 15.

(Crystal) Keiir's Ghost. Com.
(Eclair) At the Court of Prince Make-Believe. Com.
(Rex) The Senator's Bill. Dr.

Monday, March 16.

(Victor) The Acid Test. Two parts. Dr.
(Imp) Lewinsky's Gold Mine. Com.
(Powers) Hawkeye and the Cheese Mystery. Com.

Tuesday, March 17.

(Gold Seal) Discord and Harmony. Dr.
(Crystal) Dazzle's Black Eye and Baldy Belmont Almost a Hero. Com.
(Univ.) Universal Tie Has One Foot in the Grave. Com.

Wednesday, March 18.

(Nestor) The Way of a Woman. Dr.
(Joker) Won in the First. Com.
(Joker) A Visit to Mont St. Michael, Normandy, France. Sc.
(Eclair) When God Wills. Two parts. Dr.

Thursday, March 19.

(Imp) The Silver Loving Cup. Two parts. Dr.
(Rex) A Purifier's Romance. Dr.
(Frontier) Colonel Stard's Last Stand. Com.

Friday, March 20.

(Nestor) Those Persistent Old Maids. Com.
(Powers) Hand Invisible. Dr.
(Victor) Becat She Loved Him. Two parts. Dr.

Saturday, March 21.

(Joker) Mike and Jake Go in for Matrimony. Com.
(Frontier) The Sheriff's Duty. Dr.
(101 Bison) (Not decided.)

MUTUAL FILM RELEASES

Sunday, March 15.

(Apollo) Dad's Terrible Match. Com.
(Maj.) His Little Pal. Dr.
(Than.) The Eternale Boy. Com.

Monday, March 16.

(Amer.) A Modern Free Lance. Two parts. Dr.
(Keystone) Not announced.
(Rell.) Not announced.

Tuesday, March 17.

(Kay-Bee) Not announced.
(Maj.) Not announced.
(Than.) Not announced.

Wednesday, March 18.

(Beauty) The Girl Who Dared. Dr.
(Broncho) Adventures of Shorty. Two parts. Dr.
(Mutual) Mutual Weekly, No. 64.
(Rell.) Not announced.

Thursday, March 19.

(Amer.) No release.
(Domino) Not announced.
(Keystone) Not announced.
(Komic) Not announced.

Friday, March 20.

(Kay-Bee) Not announced.
(Princess) Not announced.
(Than.) Not announced.

Saturday, March 21.

(Amer.) The Coming of the Padres. Dr.
(Keystone) Not announced.
(Maj.) Not announced.
(Rell.) Not announced.

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"GINGER'S REIGN"—Western Drama **Monday, March 9th**
She reigns supreme when she conquers her spirit of revenge and helps those whom she would have destroyed. A beautiful and thrilling story of Western camp life. MARGARET GIBSON is cast as "Ginger."

"THE PORTRAIT"—Drama. Special Two-Part Feature **Tuesday, March 10th**
It is so striking it wins all hearts and leads a discouraged son to success and happiness. Bringing joy to a mother in her old age. JAMES YOUNG, MARY MAURICE, JAMES MORRISON, NAOMI CHILDERS and DONALD HALL are the cast.

"ART FOR A HEART"—Comedy **Wednesday, March 11th**
Eggs, tobacco and vegetables are the medium employed in winning first prize and the heart of the girl, who is a real artist. It's an accidental effect and creates a furore of fun and enthusiasm. Featuring WALLIE VAN and LILLIAN WALKER.

"THE WAY TO HEAVEN"—Western Drama **Thursday, March 12th**
It leads a little child to safety, from misery to happiness. She leads a desperate man to hope and trust in God. ANNE SCHAEFER, BUDDY HARRIS and GEORGE HOLT are the principals.

"MRS. MALONEY'S FORTUNE"—Comedy **Friday, March 13th**
It makes her rich, but not happy. She is glad to get back to her old home and ways. She adopts the real heir and her joy is complete in her sharing it with others. KATE PRICE, WILLIAM SHEA, CHARLES KENT and GEORGE STEWART, comprise the cast.

"AN OFFICER AND A GENTLEMAN"—Military Drama **Saturday, March 14th**
Special Two-Part Feature
He stands up for a defenseless woman whose foolishness leads to serious consequences. He shares the blame until the confession of their traducer exonerates him, and leads the woman to acknowledge her faults. An All-Star Cast of Vitagraph Players.

SIX-A-WEEK

"AUNTIE"—Drama	Monday, March 16th
"THE PRICE OF VANITY"—Drama. Special Two-Part Feature	Tuesday, March 17th
"THE GHOSTS"—Comedy	Wednesday, March 18th
"THE IDLER"—Drama	Thursday, March 19th
"A MODEL YOUNG MAN"—Comedy	Friday, March 20th
"OLD RELIABLE"—Drama. Special Two-Part Feature	Saturday, March 21st

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REVIEWS OF LICENSED FILMS

Batty Billy and His Pal's Legacy (Melies, Feb. 26).—French burlesque of this nature, enlivened by ingenious trick photography and eccentric costumes and acting, is a reasonably certain attraction in many houses. Batty Billy, from the time he is engaged to find the securities willed to Sam Jones, keeps things moving at a lively pace—encountering desperate robbers, falling downstairs, rolling upstairs with equal ease, emerging with a smile even from his grave. Needless to say, he finds the securities in a most unexpected place. This burlesque completes a reel with Winky Willie's Arithmetic. D.

Winky Willie's Arithmetic (Melies, Feb. 26).—The author of this scenario has provided first-rate material for a split-reel comedy, in which a precocious child actor is the figure of interest. The parents of Winky Willie, determined that he shall master arithmetic, give him a problem to be solved in half an hour. Winky gets his friend the grocer to do the necessary figuring and returns home to receive the praise of his parents. Unfortunately, the grocer discloses his part in the affair, but the resourceful Winky is forgiven. On the reel with Batty Billy and His Pal's Legacy. D.

The Arm of Vengeance (Essanay, Feb. 26).—A poverty-stricken and sadly maligned old Indian is the hero of this Western story. He befriends a little girl who strays away into the woods, but appearances are all against him, and he is nearly killed by white settlers, who believe that he has kidnapped the child to be revenged for ill-treatment. Excitement in the story depends upon the search for the missing girl, instituted by the frightened parents. The film is well produced, save for defects in creating the impression of a severe thunderstorm. On passing from a downpour of rain to a room, the clothing of the characters appears perfectly dry, and occasionally scenes supposed to be near the same location and contemporaneous, alternate between heavy rain and bright sunshine. Those with a taste for Western subjects, no doubt will find much to enjoy in the film; and surely they will be pleased by the acting of Carl Stockdale, as the husband, and Reina Valdez, as the wife. The child is played without affectation. D.

Tested by Fire (Selig, Feb. 26).—As a film devised to present spectacular scenes of a raging forest fire, this production is highly satisfactory. Photography is clear, and there can be no question of the genuineness of the blaze that sweeps all before it. For a story, we have the customary city youth who goes West and is about to win the hand of a maid when he is tested by fire and found sadly lacking. The pair enjoy a picnic together, and leave the smouldering embers of a picnic fire to start a conflagration. The city youth flees, and it remains for the honest woodsman lover to rescue the girl and receive the only acceptable reward. Mabel Van Buren, Henry W. Otto, George Hernandes, and Tom Bates are numbered in an able cast. D.

The Old Oak's Secret (Vitagraph, Feb. 26).—Combined with the entertaining story found in this film, is a genuinely artistic production that really suggests the atmosphere commonly associated with the South at the time of the Civil War. The settings, interior as well as exterior, are in excellent taste, the costumes are in keeping, and the camera man has done his share in producing a good picture. Before going to war, Captain Blackthorne, a wealthy planter, draws up a will leaving his estate to Dick Carroll. This will is left in a secret compartment in the library, from which a faithful old slave takes it and finds a new hiding-place in the old oak tree. A few years later Captain Blackthorne is dead; Sharpe, his nearest relative, has settled on the estate, and it remains for the old slave to oust him by producing the will. In this very well-arranged story there is plenty of love interest supplied by Margaret Gibson, a most engaging young actress, who plays Dick's sweetheart, and by George Cooper in the part of Dick. A truthful character sketch is given by Jerry Bonner as the old slave. D.

Criminology and Reform (Biograph, Feb. 21).—This is a one-reel dramatic offering, which is a very well directed, finely acted, and beautifully constructed film drama, with a subject that is strong and interesting. And it also is a fine screen sermon, a powerful, silent, and impressive argument against a certain evil which the film proceeds to tell. There is a contrast in the way the film is handled between what the lecturer is preaching and the occurrence of these very evils in her and his own home. The story takes a little time to start. It shows one of the most "hopeless" cases in the person being curiously examined by a group of social uplifters. Later, the man is released, and that night enters the house of the people who visited him. The nurse maid is out with the policeman, because her mistress is away lecturing to the ladies' society on the care of the child in the home, while the master is lecturing the society on criminology with our convict friend as his example, on the utter depravity and absence of any good in the habitual criminal. The latter finds the little girl sick, and alone in the house, due to the zeal of her parents in the public weal, and goes for the doctor. The little girl recovered, he takes his bag of loot and walks out past the sleeping policeman. And here it ends. O. Henry would have liked to have seen this film. It is his kind of a subject and handled, by means of the flash-back more effectively and simultaneously than he could pen the picture on the succeeding pages. There is a delightful touch of the caustic lecture about this offering that places it at once in the front rank of one-reel releases of recent date. F.

A Night Out (Edison, March 25).—Farce of an elementary nature is spiritedly presented by four clever comedians — Dan Mason, May Abbey, Edward O'Connor, and Cora Williams—in this photoplay, written by Mark Swan and directed by Charles France. It is founded on the old trouble of confused coats. In one is a lady's slipper, in the other a baby's bottle. When an incipient fire starts a panic among the diners at a restaurant the husbands grab the wrong coats, fight with a policeman, are arrested, and return home to continue the fight with their wives. Only a hallway separates the two families, and soon the wives are engaged in a hair-pulling battle. All of the elements that contribute to the popularity of a production of this kind are found in A Night Out. D.

FIVE-A-WEEK ESSANAY

COMING FRIDAY, MARCH 20th

"SHADOWS"

(IN TWO PARTS)

This is positively one of the most sensational melodramas ever produced for the screen. A gang of counterfeiters are passing the "queer" on everybody. A detective and a newspaper reporter are assigned to "get the offenders." It is thrilling in the extreme.

Francis X. Bushman Featured.

Released Tuesday, March 17th

"OH, DOCTOR!"

A flock of boarding school girls mistake a piano-tuner for a doctor and many complications arise which causes a good deal of humor.

Released Wednesday, March 18th

"LUCK IN ODD NUMBERS"

A comical tale of a messenger boy whose number happened to be 33.

Released Thursday, March 19th

"SINGLE HANDED"

A thrilling Western drama in which a sheriff, single handed, captures a gang of outlaws.

Released Saturday, March 21st

"A HOT TIME IN SNAKEVILLE"

A feature Western comedy with those entertaining comedians, Victor Potel, Harry Todd, and the irresistible Margaret Joslin.

COMING FRIDAY, MARCH 27th

"THE THREE SCRATCH CLUE"

(IN TWO PARTS)

This is positively a feature drama containing more exciting and eccentric situations imaginable. An aristocratic "Raffles" gets away with some clever workings, but is finally caught. The interest and suspense is sustained throughout the entire two thousand feet.

Francis X. Bushman Featured.

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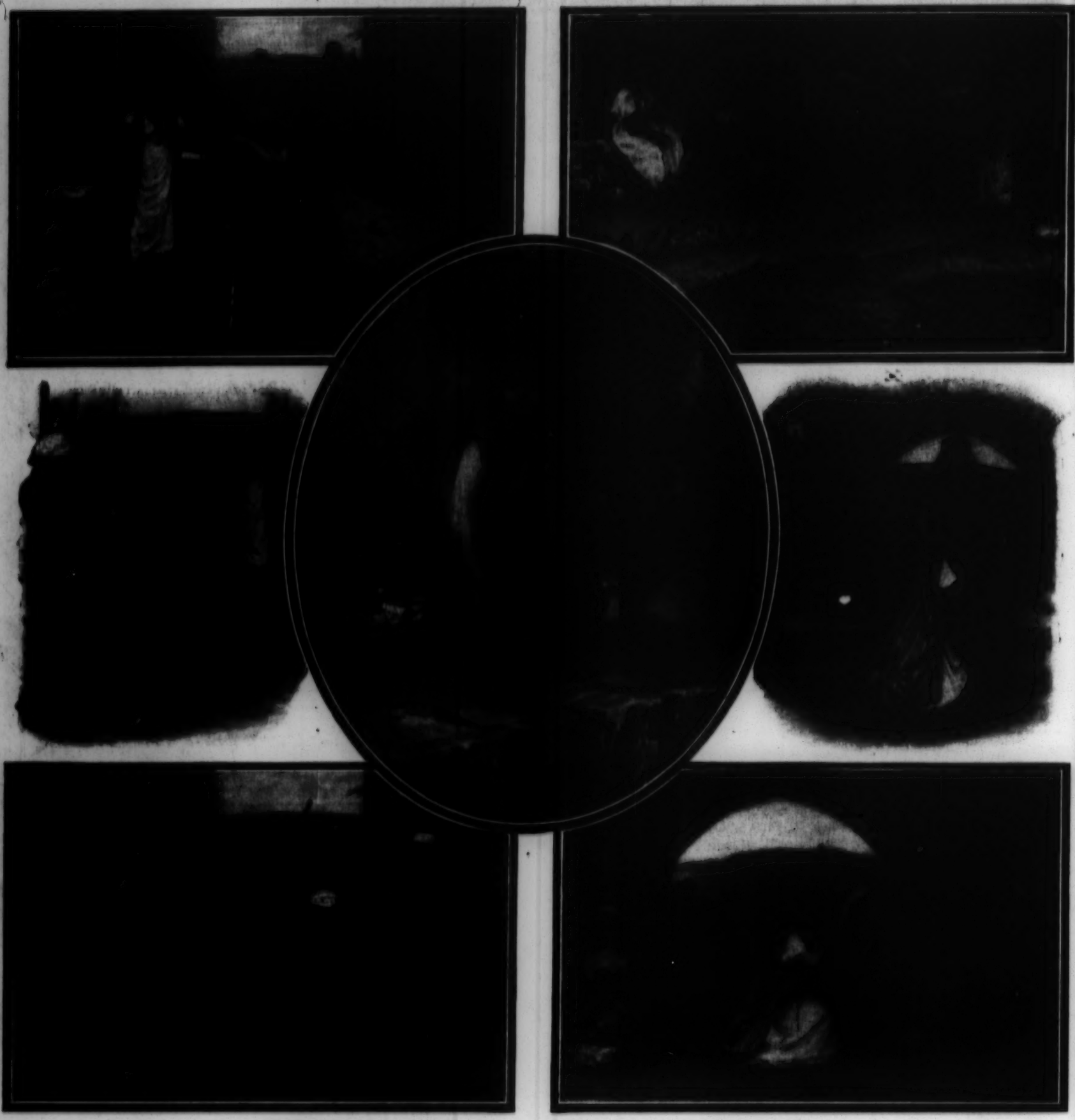

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